

## THE ROYAL TOURNAMENT AT OLYMPIA.

# THE ILLUSTRATED LONDON NEWS

1/

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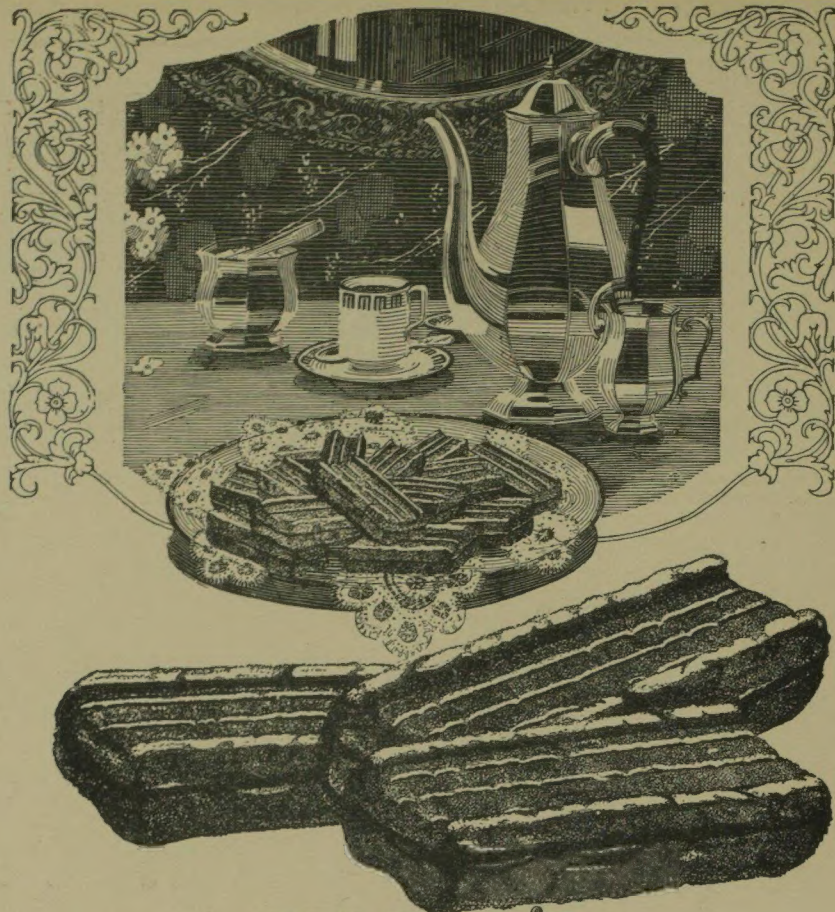
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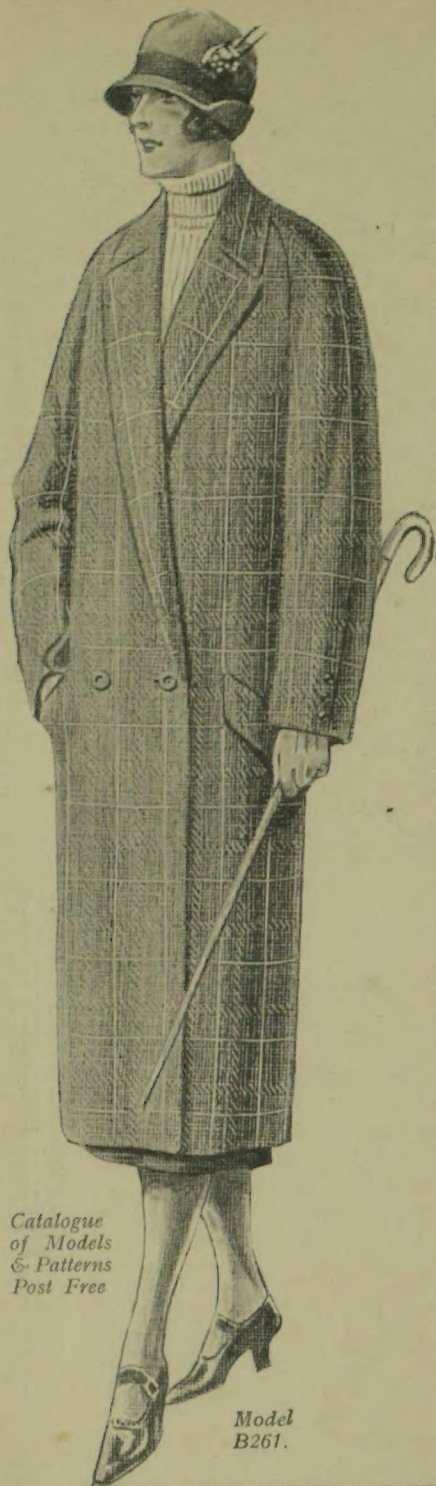
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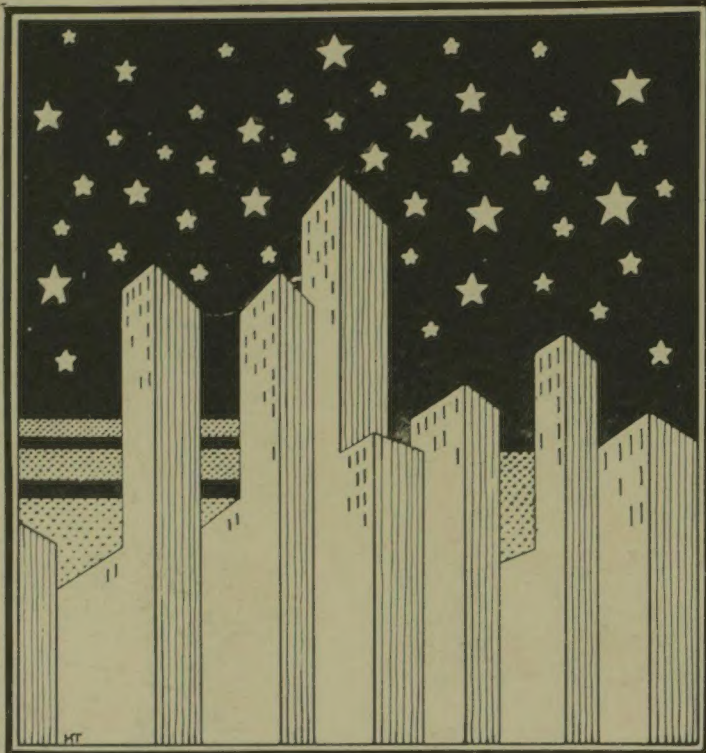
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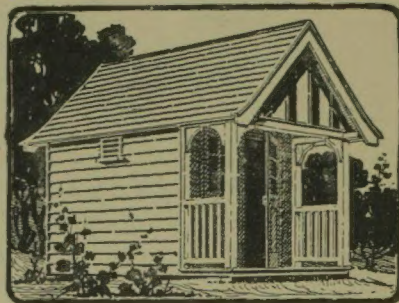
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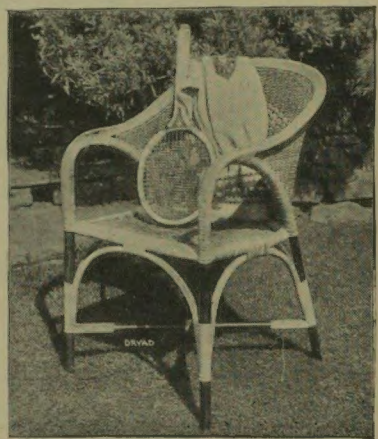
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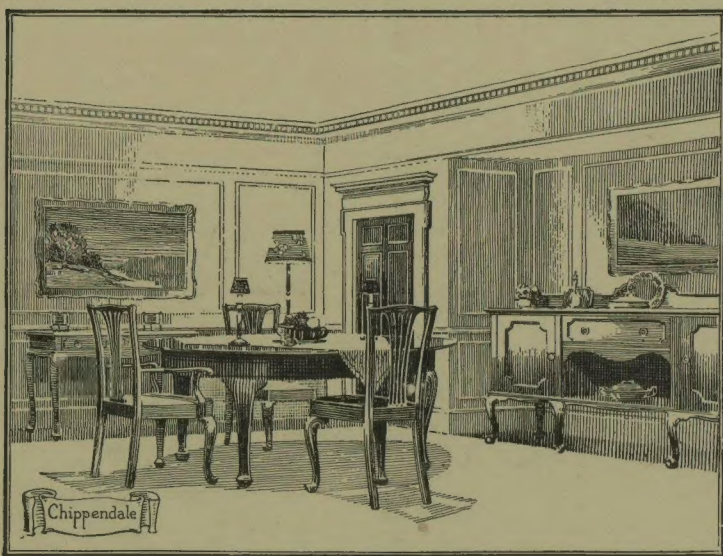
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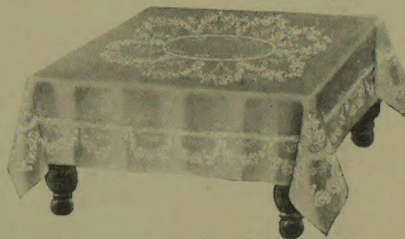
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[From an original drawing by CHRISTOPHER CLARK, R.I.]

## Ferry-Boats of the Tigris

In their "gufas"—round boats of wicker plastered with pitch—those skilful watermen, the Arabs of the Tigris and Euphrates, pilot loads of the most extraordinary variety and often of very great weight. From ancient times these clumsy but staunch boats have been used, and they still form one of the picturesque features of river navigation in Iraq and Persia.

No greater contrast could well be imagined than that between these quaint survivals of Babylonian times and the modern tankers of the Anglo-Persian Oil Company, which ride in the lower reaches of the same waters at Abadan. And yet, in a sense, they are closely related, for petroleum has brought both into existence. It

is the pitch, skimmed from the surface of the oil-springs, which makes the "gufa" watertight, and it is oil from the sources far beneath the earth's surface which forms the cargo of the tankers.

From Abadan the tanker-fleet—more than sixty British-built ships, mostly of ten thousand tons or over—carries the oil to Llandarcy, in South Wales, where it is refined into "BP" Motor Spirit. Thus does the British motorist become the last link in a chain which stretches back to the days when the golden towers of Babylon cast their shadows over half a world. And it is British enterprise and British industry which have thus bridged the great gulf of the centuries.

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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 6, 1925.

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THE FIRST HORSE FOR FOURTEEN YEARS TO WIN BOTH THE "GUINEAS" AND THE DERBY:  
MANNA, AND HIS OWNER, MR. H. E. MORRISS, OF SHANGHAI.

The victory of Manna in the Derby was memorable for the fact that he is the first horse to win both the Two Thousand Guineas and the Derby in the same year since Mr. J. B. Joel's Sunstar did so in 1911. Manna is a bay colt by Phalaris (owned by Lord Derby) out of Waffles, and was bought by Mr. H. E. Morriss for 6300 guineas from Mr. J. J. Maher, the Irish breeder, whose stud is in County Dublin. Mr. Morriss, who is a merchant in Shanghai, cabled in 1923 to Mr.



Fred Darling, the Beckhampton trainer, to buy him the best yearling offered for sale at Doncaster, and Mr. Darling chose Manna. The result of the Derby has proved the excellence of his judgment, and also of his training methods, for Manna was thought at one time to lack stamina sufficient for the great event. Last season Mr. Morriss, it is said, bought for 4000 guineas a yearling filly, Miss Buttall, that has not yet been seen in a race.

PHOTOGRAPHS BY

ROUGH AND VANDYK.





By G. K. CHESTERTON.

THERE is one rather neglected aspect of the recent debate about the Hudson Memorial. It is not in any case a very satisfactory debate, because there is necessarily no end to the number of its aspects. Every work of art depends on an atmosphere or a point of view. But this is specially true of a piece of sculpture. Every sculptor knows that when he carves one statue he really carves twenty statues. In truth he carves what is, strictly speaking, an infinite number of statues. For there are in abstract mathematics an infinite number of angles from which it assumes slightly different proportions to the eye. But even in the practical politics of art the artist considers at least a dozen different figures which are to strike the spectator coming in different directions. Add to this the fact of atmosphere, or rather of lighting, and the variations are almost infinite. The lights and shadows that pass in waves over one shallow relief make a series of complete changes in expression and effect.

We talk of a monument being weather-stained in a century; but a monument is weather-tinted every hour. If a man really wanted to judge a new statue or bust or other monument, he ought not merely to go and see it as he goes to see a play in a theatre. He ought to sit up all night with the statue, as he might sit up all night with a sick man in a hospital. He ought to sit down and picnic on the grass in front of the monument; he ought to take his meals there and watch it under every change of moon and star and from sunrise to sunset. Strictly speaking, he ought to remain there for at least a year, if not for life, since no sunset is exactly like any other sunset. It is improbable that any art critic who has judged of the case has taken his duties in this conscientious spirit. It is perhaps improbable that any will ever do so, or that any will ever be allowed to do so. The police would probably interfere, for instance, if he set up his camp-stool immediately in front of the Cenotaph, and remained there until, in the hour of death, he caught an apocalyptic glimpse of what the Cenotaph is really like.

But though this, alas! is only a fancy, it is none the less an allegory. For the neglected aspect of the Hudson Memorial consists of a complete oblivion of the very meaning of the word memorial. A man who would really judge a monument would have to sit on his little camp-stool not for a week, not for a year, but for three or four hundred years. He would have to become a statue to stare at the statue, a monument to judge the monument. He would have to live for at least three centuries, like the supermen in Mr. Bernard Shaw's play, and living for three hundred years is "not yet within the sphere of practical politics"; it is not the policy before the country at present. But we can at least realise that this is the principle involved; and hardly any of the disputants on either side seem to me to realise it at all. Many of them are very literary, very learned, very elaborate, very much concerned to express the fine shades that occupy their minds, like the fine shadows that pass over the monument. But fundamentally it all seems to amount to some of them saying that they like the memorial, even if they don't know why; and the others saying that they dislike the monument, even if they don't know why. When people say there is no disputing about tastes, they really mean that we never leave off disputing about them.

But one thing we can allow for, which few seem to be allowing for. And that is the fact that art is

often exaggeration because it is reaction. It may not be in the mood of the mob at the moment; but it is the mood of the artist at the moment. The mood of the artist is sometimes a reaction against the mood of the mob. It would be the same in the parable of the critic with the camp-stool. Suppose there is a plain obelisk standing on a flat field or moor. Suppose a man had just been dragged for days on end through Brighton by an enthusiast who wished him to exult in every curve and flourish of the peculiar architecture of Brighton Pavilion—not to mention the architecture of Brighton Pier. When he first came down on some quiet evening to the quiet field, he might pass a pleasant hour with the obelisk. After looking at it for a day he might feel that the ancient and austere

Oriental luxury, he might feel a desire for classical simplicity again, and so on.

Now that is the sort of action and reaction that has really taken place in the case of the different schools of art, even when it was real art expounded by real artists. The man who made the plain obelisk might be a real artist, and even the men who made Brighton Pavilion were not literally lunatics. They were men in a very real movement which affected great men as well as small men. It affected Byron when he set so many scenes of Oriental romance in some sort of Babylonian palace which was just a little too like a Brighton Pavilion. It affected even Coleridge, with something of the same vision of a great king building a fantastic palace. Doubtless the pavilion is rather a bathos after the palace. Perhaps it is fortunate that we know so little about Kubla Khan, and unfortunate that we know rather too much about the Prince Regent. Perhaps it would hardly improve the poem if it really began, "In Brighthelmstone did George the Fourth a stately pleasure-dome decree."

But we do not understand any artistic movement if we do not realise that its superior and inferior manifestations were part of the same thing. There was really an imaginative spirit stirring in the thing. But, so long as the movement was moving, men did not mind very much how far it moved. That is the peculiar illusion and peril in all such particular movements of the imagination. The extremes, and even the extravagances, do not seem extravagant. Or if they seem extravagant, it is only to the old-fashioned or the indifferent who are not in the movement, because they are not in the mood. Critics in the classic tradition who only read Pope would doubtless see nothing but nonsense in "Kubla Khan." It is, therefore, even more natural that admirers of the obelisk should see nothing but monstrosity in the Pavilion. But the artists and amateurs in the movement are often under a kind of spell. In one way the mood is actually like a dream. When the dreamers are really dreaming, no nightmare feature can astonish them.

Now I am assuming here, merely for the sake of argument, that the new sculpture really is as imaginative and interesting as it is thought by the new sculptors and the friends of the new sculptors. And I say that, even then, they have not considered with any philosophy the fitness of it for public monuments. They always talk as if there were a simple artistic progress in history; so that, if they see something in it, their sons and grandsons will see more. But it is already doubtful if there is any such simple progress in politics; it is certain that there is no such simple progress in art. What there is is a series of revolutions and reactions. They talk as if an Epstein sculpture might indeed seem a monster to our grandfathers, but must seem a masterpiece to our grandsons. But it is not so, even if the work is good of its kind. It is very likely that it will seem much more of a monster to our grandsons than to our grandfathers. Our grandsons may regard it as the first Renaissance pedants of the classic style regarded a gargoyle. They may be in a universal reaction towards the neglected normality of the classic, towards the delicate balance of a dancing Faun or a flying Mercury. For this reason I doubt whether we ought to use eccentricity for monumental purposes, even if we do recognise the eccentricity as originality. If the thing is quackery, we shall immortalise ourselves as dupes. And if it is originality, we shall immortalise ourselves as fanatics—or rather, as monomaniacs, as men a great deal madder than we really are.



A BRILLIANT SUCCESS AS THE PRINCESS IN "DER ROSENKAVALIER," AT COVENT GARDEN: MME. LOTTE LEHMANN, THE WELL-KNOWN OPERATIC SOPRANO.

Mme. Lotte Lehmann has again made a great personal success at Covent Garden by her fine singing in Strauss's opera "Der Rosenkavalier," which, as noted on our double-page colour drawing of the rose scene in this number, has proved as popular this season as it was last year. Mme. Lehmann takes the part of the Princess who is deserted by her young lover, and her rendering of the pathos of disappointment was very moving. She was born at Perleberg, in Prussia, and made her operatic debut at Hamburg a few years before the war. In 1916 she became associated with the State Opera at Vienna.—[Photograph by Setzer, Vienna.]

forms had a healing strength and simplicity. After looking at it for a week, he might begin to think that he was healed. After looking at it for a month he might even begin to feel that the object in question had delivered its message; that he had, so to speak, absorbed what it had to give; that its mission, so far as he was concerned, was fulfilled. After a year he might even feel that he had exhausted it; after two years that it had exhausted him. He might even feel ready for a recuperating holiday at Brighton and be prepared to face even the beauties of Brighton Pavilion. After rioting for a year or two in that

## OUR ANAGLYPHS.

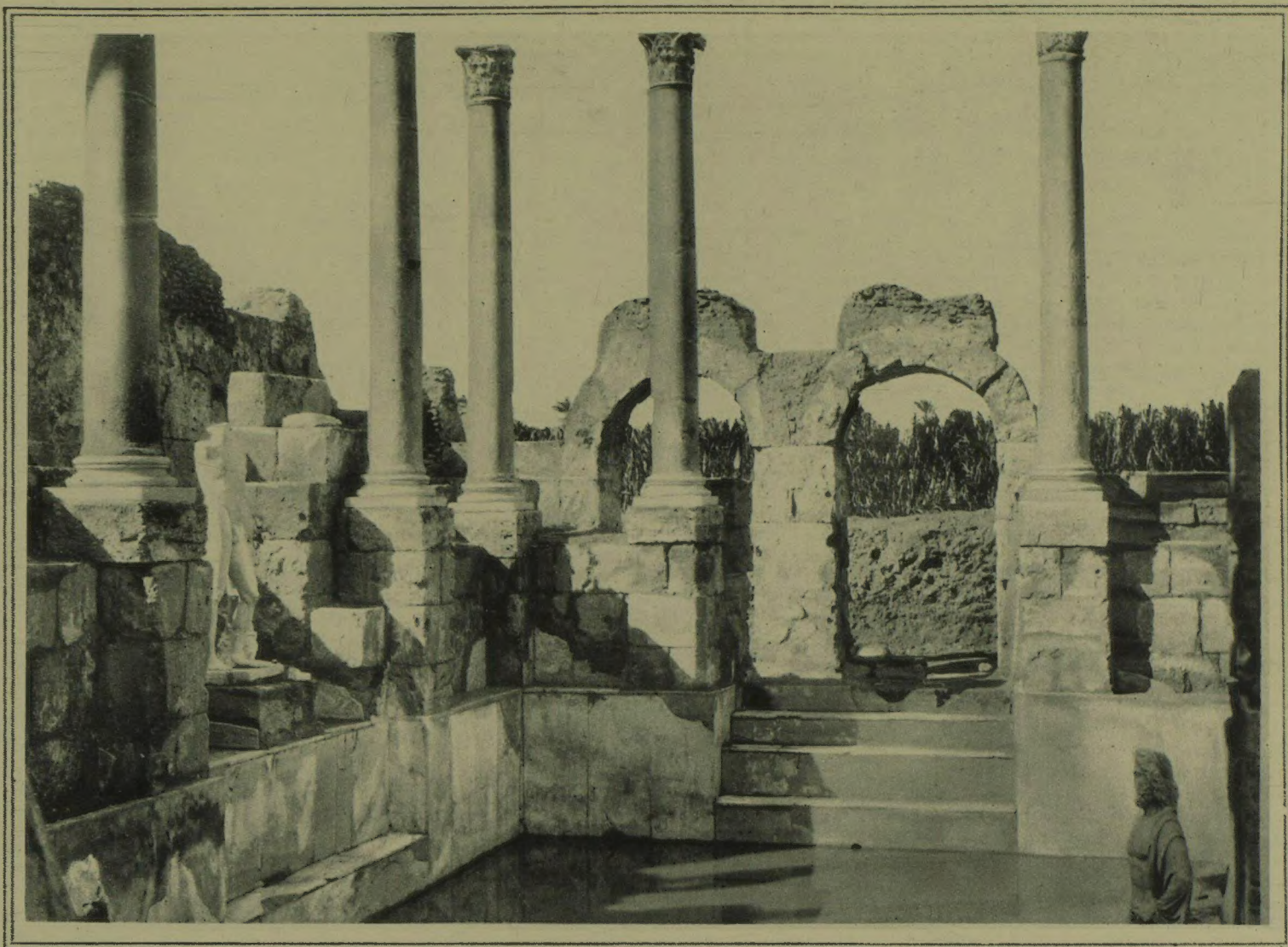
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## UNEARTHED FROM TRIPOLI SAND: A GREAT ROMAN CITY AND STATUES.

PHOTOGRAPHS BY TH. VAUCHER.

CONTAINING  
STATUES OF THE  
PYTHIAN  
APOLLO (LEFT)  
AND ÆSCULAPIUS  
(RIGHT)  
REPLACED IN  
THEIR OLD  
POSITIONS:  
A PISCINA IN  
THE GREAT  
BATHS OF  
SEPTIMIUS  
SEVERUS AT  
LEPTIS MAGNA,  
TRIPOLITANIA,  
AS RECENTLY  
RESTORED.



LIKE LIVING  
CAPTIVES UNDER-  
GOING TORTURE  
OR—AWAITING  
EXECUTION:  
ROMAN STATUES,  
INCLUDING A VENUS  
(EXTREME RIGHT)  
AND MARSYAS,  
DISCOVERED IN  
THE BATHS AT  
LEPTIS MAGNA,  
PLACED FOR  
SHELTER IN A  
THATCHED SHED  
PENDING  
RESTORATION TO  
THEIR ORIGINAL  
NICHES.

The Italian excavations on the site of the great Roman city of Leptis Magna, the birthplace of the Emperor Septimius Severus, in Tripolitania, have reached a further stage since we illustrated the subject in our issue of January 10, with an article by Professor Federico Halbherr, and again in that of January 24. The ruins of the Imperial palace, and the magnificent baths (Thermæ) of Septimius Severus have been thoroughly cleared, while pillars have been re-erected and some of the statues restored to their original positions. That of the Pythian Apollo, shown in the upper photograph, stands beside a tripod as used in his oracle at Delphi. "The baths," says a French writer, "cover more than 15,000 square metres [about 16,250 square yards]. . . . It was there that most of the statues were

discovered. Though not of outstanding importance, several are worthy of the best artists of the time. Take, for example, the very beautiful Venus, recalling that of the Medici at Florence, with head and torso quite intact; an Amphitrite; a Marsyas bound for punishment; two statues of Apollo; and one of Æsculapius superbly draped. All these statues, removed for shelter to a thatched shed, await replacement in their niches, for they will not be shut in a museum. The African sun will again caress these fine old marbles." The Greek legend of the satyr Marsyas tells how he challenged Apollo to a musical contest, with the Muses acting as judges, and being defeated was bound to a tree and flayed alive by the god as a punishment for his presumption.



# OLD MASTERS FOR SALE: GAINSBOROUGH; RAEURN; VAN DER HELST.

BY COURTESY OF MESSRS. PUTTICK AND SIMPSON.



BY AN OLD MASTER OF WHOM ANOTHER EXAMPLE RECENTLY FETCHED £17,850: GAINSBOROUGH'S PORTRAIT OF "THE HON. AUGUSTA PHIPPS" (30 BY 25 INCHES) IN THE FORTHCOMING DONALDSON SALE.



THE EIGHTEENTH-CENTURY WALK: "MRS. GAINSBOROUGH GOING TO CHURCH," WITH LONG SKIRT UPLIFTED BY THE LEFT HAND—A GAINSBOROUGH DRAWING (19½ IN. BY 12 IN.).



A FINE RAEURN IN THE DONALDSON COLLECTION, SHORTLY TO BE SOLD AT HOVE: THE "PORTRAIT OF MRS. NEWBIGGING," BY SIR HENRY RAEURN, R.A. (29 IN. BY 24½ IN.).



A SEVENTEENTH-CENTURY DUTCH CHILD IN A "PLEASE, TEACHER" ATTITUDE: A "PORTRAIT OF A CHILD," BY BARTHOLOMEUS VAN DER HELST (27 IN. BY 20½ IN.).

An important art collection formed by the late Sir George Donaldson, and including pictures by Old Masters, furniture, tapestry, needlework, early sculptures in marble, and other objects, will be sold by auction by Messrs. Puttick and Simpson, at 1, Grand Avenue, Hove, on Monday, July 6, and the four following days. We reproduce here some of the most notable items among the paintings and drawings. Gainsborough's work is very highly valued nowadays, and it may be recalled that his portrait of Anne Countess of Chesterfield, in the Carnarvon

sale recently, fetched £17,850. His drawing of his wife on her way to church is interesting as a record of the walking costume and fashionable gait of the eighteenth century. Bartholomeus Van der Helst, whose quaint portrait of a Dutch child raising her hand as though to answer a question in school, was born at Haarlem in 1611 or 1612, and died at Amsterdam, where he mostly lived, in 1670. In the Museum there is his most famous picture, "The Banquet of the Civic Guard on June 18, 1648," in celebration of peace with Spain.



# LURES FOR THE COLLECTOR OF SILVER, FURNITURE, AND ROMAN MARBLE.

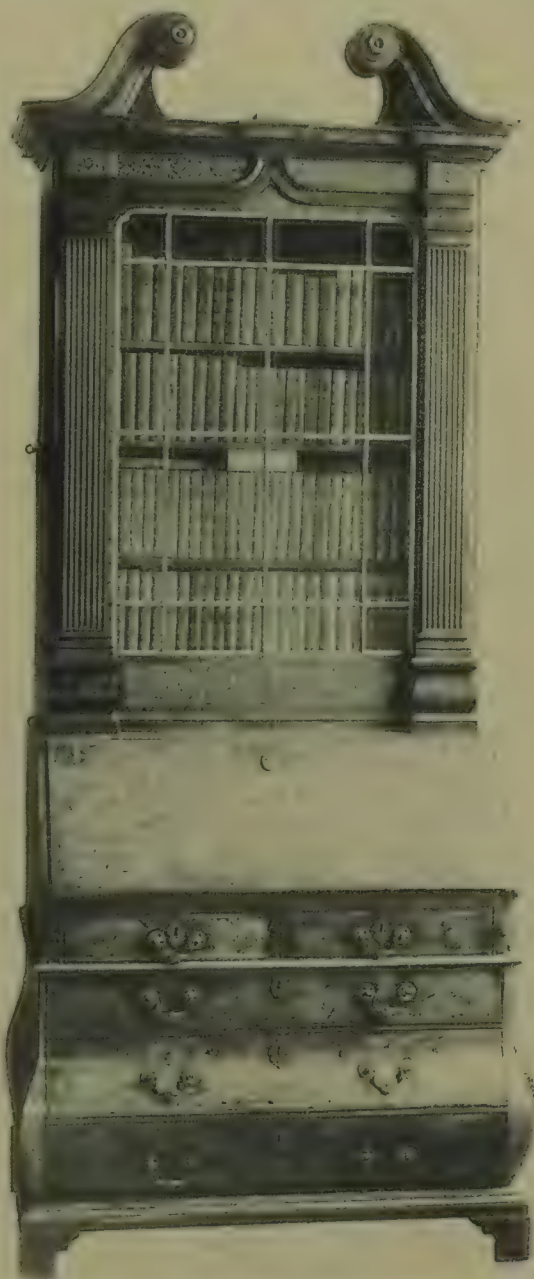
BY COURTESY OF MESSRS. PUTTICK AND SIMPSON.



TO BE SOLD IN LONDON DURING JULY, ALONG WITH RELICS OF CHARLES I.:  
A CHARLES II. SILVER WINE-CISTERN—A FINE EXAMPLE OF THE RESTORATION  
PERIOD.



A SPLENDID SPECIMEN OF FRENCH SIXTEENTH-CENTURY FURNITURE, FROM  
LYONS: A HENRI II. CABINET OF WALNUT WOOD EXQUISITELY CARVED WITH  
CARYATIDS, MASKS, AND OTHER ORNAMENT (70 IN. WIDE BY 84 IN. HIGH).



MADE BY SAMUEL BENNETT, OF LONDON, AND SIGNED IN MARQUETERIE ON  
THE INNER DOOR COLUMNS: A QUEEN-ANNE BUREAU BOOKCASE OF WALNUT  
(44 IN. WIDE BY 109 IN. HIGH).



ROMAN FIRST-CENTURY WORK FROM HADRIAN'S VILLA: A MAGNIFICENT MARBLE  
VASE (36 IN. HIGH), WITH SERPENT HANDLES, AND CUPIDS AMONG VINES, BROUGHT  
TO STOWE IN 1734 BY THE DUKE OF BUCKINGHAM.

The collections of the late Sir George Donaldson, which (as mentioned on page 1096) will be sold by Messrs Puttick and Simpson at Hove on July 6, 7, 8, and 9, contains many important examples of furniture, sculpture, and other works of art. The silver wine-cistern shown in the first photograph above, it should be noted, is not an item in the Hove sale, but will be sold in London during July. The exquisitely carved French cabinet shown in the second photograph was made at Lyons in the sixteenth century, in the reign of Henri II. The Queen Anne

bureau bookcase, by Samuel Bennett, bears his signature in marqueterie at the bases of the two inlaid columns inside the door. The piece is mentioned in Litchfield's "History of Furniture," and another by the same maker is in the Victoria and Albert Museum. The Roman vase of the first century A.D., from the Emperor Hadrian's villa, was brought to England in 1734 by the Duke of Buckingham, and placed at Stowe, his family seat, where Sir George Donaldson bought it at the great sale in 1905. It stands on a sculptured marble pedestal, 42 in. high.



## THE HIGHER APE AS THINKER: REMARKABLE TESTS AND OBSERVATIONS.

### "THE MENTALITY OF APES." By PROFESSOR W. KÖHLER.\*

DOES the higher ape reason, or is its every action instinctive? Is it a creature of mind or of mechanism? Can it think, as we understand the term, or does it merely respond to an ancestral "urge" that has come down to it through the ages, stimulated and changed only by variations of necessity and environment? The answer seems to be that its mentality is a blend: we cannot determine the point at which the automatic ceases and the controlled, the logical, begins.

Meantime, Professor Köhler, using untutored chimpanzees as his subjects, has demonstrated that the brain-power of the higher apes approximates more nearly to that of Man than to that of the other ape species, although he is constrained to note that in range of intelligence, "no doubt on account of a general weakness in his whole organisation, the chimpanzee is more nearly related to the lower apes than to Man." His tests were many and ingenious, and were carried out with scrupulous care, with a meticulous avoidance of the dangerous thought that is fathered by a wish. Acceptance of superficially sensible solutions was not ready: on the contrary, the fullest allowance was made for mimicry, chance, and differences of personality. A series of deliberate, connected movements to obtain the objective was vital if the "marks" given were to be good.

The results obtained and the conclusions arrived at are of especial value, and the interest is strengthened at the moment by the "humanity" of John Daniel II., day-boarder at the "Zoo."

Generally, the Professor, after long watching at the anthropoid station maintained at Teneriffe by the Prussian Academy of Science, decided that Sultan and Konsul, Tercera, Rarna, Chica, and the rest, gave ample evidence of power to plan.

This was proved in a number of instances.

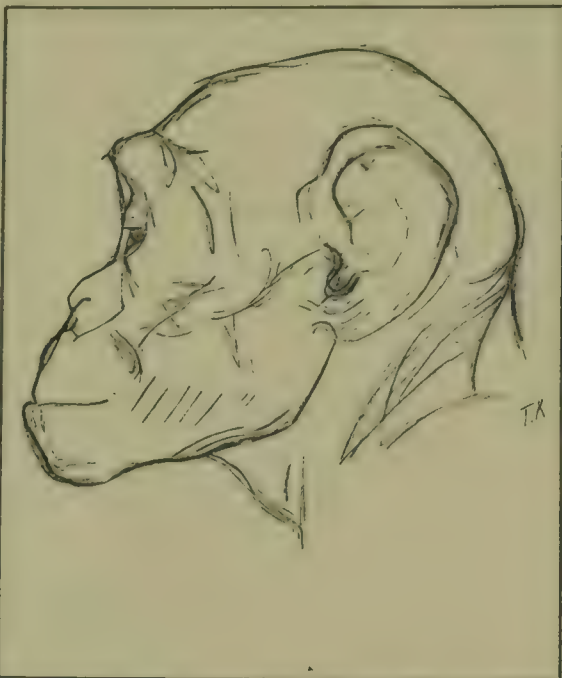
The lure was always food out of the animals' unaided reach—beyond the bars of their cages, or hung at a height to which they could not stretch. First attempts to obtain the coveted "bait" failed as a matter of course. Grasping hands or feet were too short to touch it, much less drag it towards the eager mouth; leaps were not high enough. The approach had to be "round-about," that obstacles might be overcome.

Attainment by swinging, climbing, "cross-country" jumping, even the adjustment of doors so that they gave the desired distance-aid, was to be expected; but the lengthening of the reach by means of a stick, stiff cardboard, a rose-branch, the brim of an old straw hat, a piece of wire, a thrown blanket or rope, and the like, seemed almost as natural, and was adopted freely. The location of the implement both in relation to the animals themselves and the objective was, however, a most important factor: "If the experimenter takes care that the stick is not visible to the animal when gazing directly at the objective—and that, vice-versa, a direct look at the stick excludes the whole region of the objective from the field of vision—then, generally speaking, recourse to this instrument is either prevented or at least greatly retarded, even when it has been already frequently used." Bananas attached to a string were *always* pulled within range, it was noted, *provided that the string visibly touched the objective.*

Other means to achieve success were frankly astonishing to the watchers.

After failing to touch by means of a short stick hanging fruit in a room in which there were two boxes, Sultan tried one of more appropriate length. "The heavy sticks wobbled helplessly in his grasp; he became angry, kicked and drummed against the wall and hurled the sticks from him. Then he sat down on a table, in the neighbourhood of the boxes, with an air of fatigue; when he had recovered a little, he gazed about him and scratched his head. He looked at the boxes—stared at them, and in the same moment he was off the table, and had seized the nearer one of them, which he dragged under the objective and climbed on to, having first recaptured his stick, with which he easily secured the prize." Judgment of distance was excellent. The test was altered on the

following day. The sticks were removed; the boxes and objective were as before; a light table was introduced. "Sultan made many fruitless attempts. He pulled one of the boxes beneath the prize, but, after obviously measuring the distance with his eyes, he did *not* mount the box, which would have been useless in



ONE OF THE CHIMPANZEES OBSERVED, IN ORDER THAT THE MENTALITY OF THE HIGHER APES MIGHT BE GAUGED: NUEVA.

any case, but pushed it hesitatingly to and fro beneath the fruit. . . . Presently he took notice of the second box and fetched it, but, instead of

Unfortunately, a second look showed him only too clearly that even thus he could not reach the objective, and he did not mount the box." Yet another disappointment, and he noticed the table. "He seized it by one leg and dragged it towards his goal, but turned it over through his hasty, jerky movements. Had he brought it under the objective, his problem would have been solved"; but his perseverance gave out.

Far more complex were the doings of the apes when they used sticks as levers to raise the lid of a tank; and gained length of reach by fitting stick into stick and piling box on box. Chica's error was "good" when she employed two sticks held together without extending the tool; but Sultan achieved a triumph when he joined stick to stick, inserting the smaller in the hollow of the bigger. This he did after finding it futile to push one loose stick towards the objective with the other stick held in his hand. "Sultan is left in possession of his sticks; the keeper is left there to watch him. Keeper's report: 'Sultan first of all squats indifferently on the box and plays carelessly with them. While doing this, it happens that he finds himself holding one rod in either hand in such a way that they lie in a straight line; he pushes the thinner one a little way into the opening of the thicker, jumps up and is already on the run towards the railings, to which he has up to now half turned his back, and begins to draw a banana towards him with the double stick. I call the master: meanwhile, one of the animal's rods has fallen out of the other, as he has pushed one of them only a little way into the other; whereupon he connects them again.'" Surely, signs of quick perception and of a distinct co-ordination of ideas. Nor was the instance a solitary one: the joining was repeated frequently, although on occasion the ape would first attempt the lengthening without linking. Later he employed three sticks inserted one into the other; and even removed an obstructing stopper that he might be able to do so!

But little less remarkable was the "building" of "towers" of boxes, that high "bait" might be brought down—first one box, then two, then three, then four, with many a perplexity preceding each addition and, curiously, without a sign of static sense—box placed on box without thought of equilibrium, such firmness as was secured being the result of "fiddling" and chance, not design. That was where the limitations showed themselves. Many kindred, yet widely differing, instances can be quoted; instances that indicate a waxing ability to reason, to realise cause and effect, and to remember. One of the most curious was in the "invention" of a "half-way house" between a spoon and a weapon of the chase—a twig or straw for the capture of ants. "At the height of summer a small species of ant forms a perfect plague in Teneriffe. Wherever they pass, they form wide streams of moving brown, and this stream also poured itself along the beams around the wire-netting encircling the playground. The chimpanzee has a special taste for acid fruit, which he prefers to all others; and so he also relishes formic acid. If he passes close by a board or beam covered with ants, he simply rolls his tongue along it and gathers them in! On the beam around the wire-netting he could not pursue this primitive method, as the ant-stream was *outside* the wire-netting. So, first one of our animals, then another, and then the whole company, began to stick twigs and straws out through the meshes and draw them in immediately, covered with ants, which were promptly devoured. The second time the saliva adhering to the twig or straw was immensely helpful, as in the fervent heat of summer ants seek any speck of moisture, and run in crowds over the damp straw; indeed, they often had this advantage the first time, as chimpanzees generally lick the tip of a stick or blade of grass before using it for anything. . . . There can be no doubt whatever as to the meaning of the animal's procedure. . . . The straws are held for some seconds motionless amid the densest throng of insects."

For the rest—and it is a most satisfactory "rest"—reference must be made to the book. There has been nothing to equal it as a record of the mentality of apes as evidenced in circumstances not experienced in Nature—and it must be repeated that the chimpanzees were uninstructed. Professor Köhler is to be congratulated on his perseverance and on his presentation of facts observed.

E. H. G.



AN ACTION UNDOUBTEDLY THOUGHT OUT: SULTAN INSERTING ONE STICK INTO ANOTHER, SO AS TO MAKE A DOUBLE STICK AND INCREASE A ONE-STICK REACH THAT PROVED TOO SHORT.

As mentioned in the article on this page, Sultan soon discovered that he could lengthen a stick by inserting another into it. The moment he had done this, he ran towards the railings and began to draw the coveted banana towards him with the double stick; an action that had been a failure when he had used only one stick.

Illustrations from "The Mentality of Apes," by Courtesy of the Author, Professor W. Köhler, and of the Publishers, Kegan Paul, Trench, Trubner and Co., Ltd.

placing it on top of the first, as might seem obvious, began to gesticulate with it in a strange, confused, and apparently quite inexplicable manner; he put it beside the first, then in the air diagonally above, and so forth." Eventually, he "made a long step in advance by *lifting* the first box, which was still directly beneath the objective, and placing it upright on end with a powerful and dexterous movement.

\* "The Mentality of Apes." By Wolfgang Köhler, Professor of Philosophy in the University of Berlin. Translated from the Second Revised Edition by Ella Winter, B.Sc. Illustrated. (Kegan Paul, Trench, Trubner and Co.—International Library of Psychology, Philosophy and Scientific Method 16s. net.)



# PROVING THAT THEY THINK: "BRAINY," UNTUTORED CHIMPANZEES.

ILLUSTRATIONS FROM "THE MENTALITY OF APES," BY COURTESY OF THE AUTHOR, PROFESSOR W. KÖHLER, AND OF THE PUBLISHERS, KEGAN PAUL, TRENCH, TRUBNER AND CO., LTD.



PLAY THAT DEVELOPED INTO THE REGULAR EMPLOYMENT OF A TOOL: CHICA USING A JUMPING-POLE IN ORDER TO REACH AN OBJECT HUNG HIGH ABOVE HER—RANA WATCHING.



BUILDING AT ITS BEST; BUT WITH THE APE SHOWING ITS LACK OF KNOWLEDGE OF STATICS: GRANDE PILES FOUR BOXES ONE UPON ANOTHER, TO ATTAIN HER OBJECTIVE.



METHOD AFTER THOUGHT: CHICA MOUNTED ON TWO BOXES AND USING A POLE IN ORDER TO KNOCK DOWN THE TEMPTING OBJECTIVE SHE COULD NOT OTHERWISE REACH.



WHILE SULTAN HOLDS HIS LEFT HAND UP SYMPATHETICALLY: GRANDE BUILDS AN INSECURE "TOWER" OF THREE BOXES, IN ORDER TO OBTAIN THE LURE

In his remarkable book, "The Mentality of Apes," which is dealt with on the opposite page, Professor Köhler records his observations of higher apes in captivity but untaught, and demonstrates that the chimpanzees he studied were capable of reasoning. Proofs of his "subjects'" thinking powers are here illustrated. The use of a pole, or a stick, for playful jumping was invented by Rana, and imitated by others. The animals would place the pole on the ground at an angle, climb up it rapidly, and then fall with it or swing from it at the moment at which it began to fall. Later, they developed the pole as a tool, ascending it to reach high objectives.—The use of one or more boxes in order

to attain an object hung much above normal reach was particularly interesting. The employment of one box to gain height suggested itself to the minds of the apes fairly quickly; but it took some time before they realised the value of adding box to box, and it was noticed that, even when they had found the virtue of erecting "towers," they had no idea of so placing the component parts upon one another that falls would not occur. They built, in fact, much as a very small child would put one brick upon another, without heed of equilibrium.—The use of a single stick to push or drag an objective near was a commonplace; it would seem, almost a natural movement.



# TAMING THE AFRICAN ELEPHANT AND BUFFALO.

By PROFESSOR, EDMUND V. LEPLAE, of the University of Louvain, Director-General in the Belgian Colonial Office.

THE attempt to domesticate wild Congo elephants started in 1899, by order of King Léopold II., who had visited India and Ceylon while still Crown Prince of Belgium, and had tried to use Asiatic-trained elephants to carry some parts of the equipment of one of his anti-slavery expeditions in East Africa in 1879.

The four Indian elephants sent from Bombay with fourteen mahouts travelled from Dar es Salaam to Tabora. Three died on the way, and the fourth, a large old female, reached Karema, on Lake Tanganyika. The two Englishmen, Messrs. Carter and Cadenhead, who had been in charge of the animals on the journey,



VERY AGILE AND MORE DIFFICULT TO CATCH THAN YOUNG ELEPHANTS: A WILD BUFFALO CALF SEIZED BY THE FOOT BY NATIVE HUNTERS AT API.

were sent back to buy more elephants in India; but on their way back to the African coast they and their mahouts were surrounded and killed by a band of 3000 Ruga-Rugas (slave and ivory traders).

The King then resolved to train African elephants, and put in charge of this work a former sergeant of the Belgian Army, Lieutenant Laplume, who had been fighting for six years under Chaltin in the Lado Enclave against the Mahdists or Dervishes, and was known as a first-class hunter.

Laplume selected among his native troops a band of the best marksmen and most fearless hunters, and tried to capture young elephants. He first used large pitfalls, and several young elephants were caught; but their mothers pulled them out, and, when the big elephants were driven away by rifle shots, the young died from shock or fright.

He next built a kraal, or kheddah, with two long stockades. Several adult and young animals were caught, but, as Laplume had no trained elephants to help in tying up the captures, and as the adult elephants were highly dangerous on account of their sharp tusks and their savage charging at the men, no practical result was obtained.

Lieutenant Laplume then adopted another method, which is still followed now-a-days. Young elephants are taken by hand, thrown, and tied. In this way several young ones were captured every year. They measured about three feet at the withers.

The first to be caught were very young and still sucking their mothers. Laplume tried to rear them on condensed milk, and later on cow's milk, but none could be kept alive. As his men were now trained to their work, however, older animals were captured, which fed on grass and leaves. They were about four to five feet high, and very strong, so that their capture involved great exertion and some risks; several men suffered from broken arms or legs.



CAUGHT YOUNG AND TAUGHT TO DRAW LORRIES AND ROLL LOGS: TAME AFRICAN ELEPHANTS IN A PASTURE AT THE API TRAINING STATION, IN THE BELGIAN CONGO.

But the hunters became more and more accustomed to this method of capture, and more daring, so that the training station erected at Api, in the Uélé district, contained twenty-eight elephants in the fifth year after its establishment.

Lieutenant Laplume proceeded to domesticate his captures, and was very successful. When the animals were quite used to sleeping in stables and being groomed and led by the men, Laplume began to teach them to carry a man or a load, to haul logs, and so on.

In 1918 the station had thirty elephants, of which twenty were quite tame and well trained; the largest measured seven feet three inches, were about twenty years old, and were growing at the rate of about one inch a year. The freshly captured animals measured about five feet, and gained about two inches a year. As soon as a few of the oldest elephants were sufficiently trained, Laplume used them to bring home the newly captured animals.

The hunting is now carried out as follows. The men are divided into teams of eleven, each having his special work to do. The hunters start with four or five trained elephants and three or four teams, strong ropes, rifles and ammunition, and tents. They travel to some wild and remote

district where they know that herds with young animals have been seen. A temporary camp is made, and several days are spent in studying the country and stalking the herds, so as to know which one will prove the most valuable. Then the officer in charge decides which herd is to be followed. The naked hunters then try to approach one of the young; this task requires much patience and long and often fruitless walks, the herd moving constantly and being easily scared. Finally, one of the men succeeds in creeping up to a young beast and slips a noose on one of its feet. The young one immediately

begins screaming and the whole herd bolts, with the rope trailing behind. The hunters now follow, as quick as they can, sometimes for hours, till one of them succeeds in catching hold of the rope and turning it around a tree. The young elephant makes frantic efforts to break loose, and generally the whole herd turns and charges. If the other men are near, a volley soon puts the elephants to flight, but sometimes one has to be killed.

In the meantime, while two or three men are engaged in shooting, the others have jumped on the capture, seized it by the head, rump, ears, and tail, and thrown it down, tying it rapidly with strong ropes.

The trained elephants now come along, and the new capture is tied to one of them and brought back to the camp. It very soon becomes quiet, and generally takes food and water after a few hours.

Elephant-catching was interrupted during the war, but was resumed last year, nineteen young animals being taken. The total number at the Api Station is now forty-two. A second training station has been established this year, and several more will probably be organised, as the oldest elephants have proved very useful for transport.

Soon after the war King Albert, who takes a personal interest in the training, obtained through the Government of India several mahouts, who stayed for a few months in Api, in order to instruct our men in the special training methods used in India. Their system is more severe on the animals, but more rapidly effective than ours.

The oldest trained elephants, now about twenty-nine years old, are used for transport. They are generally put in teams of three, two in the traces and one spare animal. Two elephants pull one of our large sugar-beet farm-wagons, carrying three to four tons of cotton or other produce.

These elephants are very gentle and intelligent. The best trained one is now in the Antwerp Zoological



A USEFUL SUBSTITUTE FOR ORDINARY CATTLE IN REGIONS INFESTED BY THE TSETSE FLY: ONE OF THE TAMED AFRICAN BUFFALOES AT THE API TRAINING STATION.

Gardens, with a young elephant of a quite different variety called the Pygmy elephant.

Whether this variety is really a Pygmy or only a smaller species remains to be seen. In any case, it does not grow taller than seven to eight feet, while the elephants of the large species measure nine to eleven feet. These smaller elephants live in marshes. The baby now at Antwerp is under four feet high, and about three years old.

In the Api Station we have also domesticated buffaloes belonging to the grey or black species. They are herded with cattle, and are quite tame. This species could be very useful, if domesticated, in those parts of the Congo where tsetse-fly does not allow the keeping of common cattle.



TRAINED, LIKE THEIR INDIAN COUSINS, FOR THE SERVICE OF MAN: SOME OF THE 42 TAME AFRICAN ELEPHANTS AT API, ON "PARADE."



# AFRICAN ELEPHANTS TAMED LIKE THE INDIAN: A RARE EXPERIMENT.

PHOTOGRAPHS BY COURTESY OF PROFESSOR EDMUND V. LEPLAE, OF THE UNIVERSITY OF LOUVAIN, DIRECTOR-GENERAL IN THE BELGIAN COLONIAL OFFICE.



NEWLY-CAUGHT YOUNG WILD ELEPHANTS TIED TO THEIR DOMESTICATED ELDERS: FRESH ARRIVALS AT THE API ELEPHANT-TRAINING STATION.



THE FORCE OF EXAMPLE APPLIED TO THE TRAINING OF ELEPHANTS: A YOUNG ONE, BETWEEN TWO ADULTS, LEARNING TO LIE DOWN, AT API.



WITH BIG EARS UNLIKE HIS INDIAN COUSINS: A TAME AFRICAN ELEPHANT PICKING UP A BANANA.



AN AFRICAN PARALLEL TO "ELEPHANTS A-PILIN' TEAK" IN INDIA: AN ELEPHANT IN THE BELGIAN CONGO TAUGHT TO ROLL LOGS.



WITH EXCEPTIONALLY LONG TUSKS: A YOUNG AFRICAN ELEPHANT AT API—SHOWING THE BODY CHAIN.



AFRICAN ELEPHANTS IN HARNESS ON THE TRAINING STATION AT API, IN THE BELGIAN CONGO: A TEAM HAULING A CARTLOAD OF STONE.



"VERY GENTLE AND INTELLIGENT": ONE OF THE OLDEST TRAINED ELEPHANTS (AGED ABOUT TWENTY-NINE) AT API, HELPING A MOTOR-VAN IN DIFFICULTIES.

In a recent book on Anthropology, by Dr. R. R. Marett, we read: "Why do modern black folk and white folk alike fail to utilise the elephant? Is it because these things cannot be done, or because man has not found out how to do them?" The answer is contained in Professor Leplae's very interesting article on the opposite page, and the accompanying photographs. They reveal the fact, evidently not yet widely known, that of late years a successful beginning has been made in the training of the African elephant, on the same lines as his long domesticated Indian cousins. As Professor Leplae recalls, the experiment was begun in the Belgian

Congo, by King Leopold II., as long ago as 1898, after an unsuccessful attempt to introduce Indian elephants there. For some years there was not much success, but eventually an elephant-training station was established at Api, in the Uelé district, which in 1918 possessed 30 elephants, including 20 quite tame and trained to draw loads, roll logs, and perform various other tasks. Since the war, King Albert has taken a personal interest in them. Besides elephants, the Api station has tamed a number of buffaloes, which are valuable substitutes for ordinary cattle in places infested by the tsetse fly.

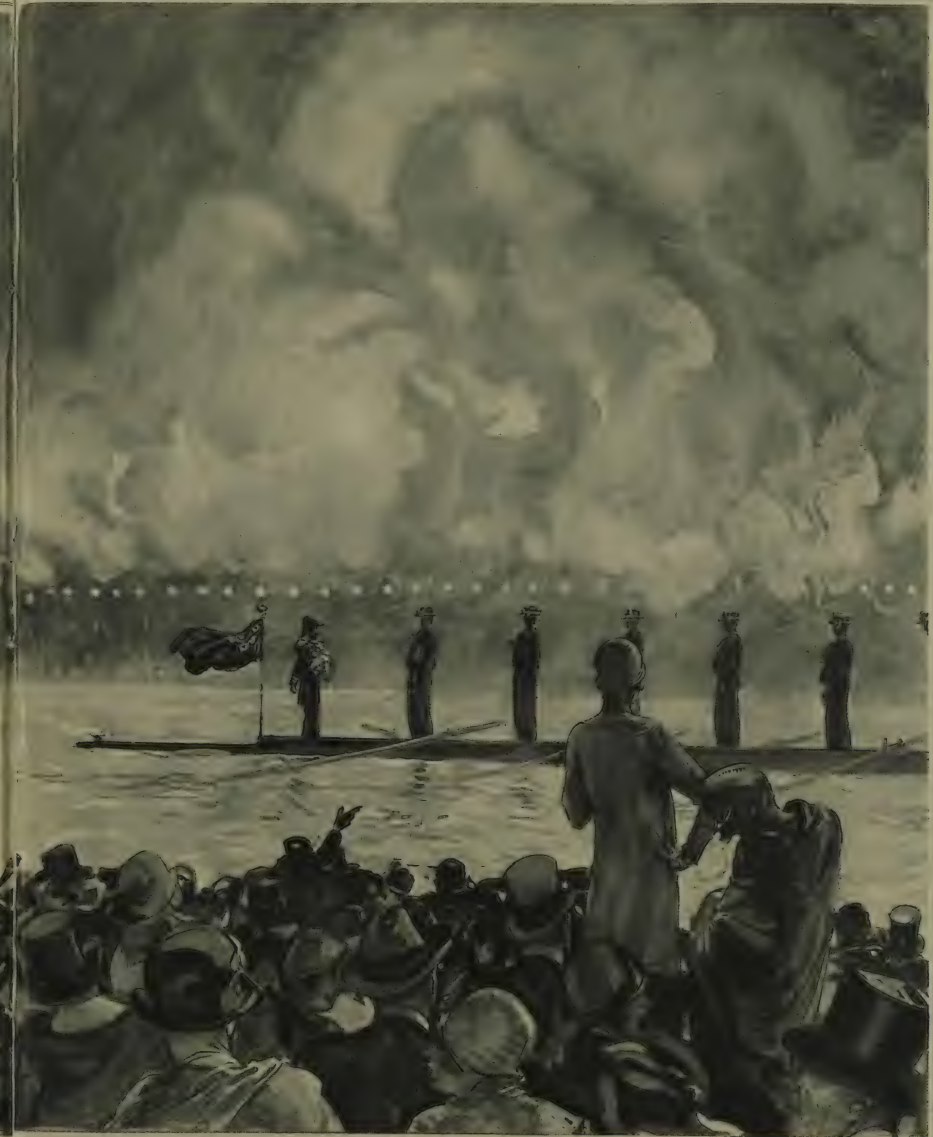


## ETON'S GREAT FESTIVAL DAY: A "FOURTH OF

DRAWN BY OUR SPECIAL

## JUNE"—THE RIVER PAGEANT AND ILLUMINATIONS.

ARTIST, STEVEN SPURRIER, R.O.I.



LED BY THE TEN-OARED "MONARCH" (ON THE RIGHT), THE ONLY BOAT THAT DOES THE NIGHT PROCESSION OF BOATS PAST FELLOWS' EYOT

The Fourth of June celebrations at Eton are a historic institution at the premier public school. Our artist's drawing represents a typical scene during the famous river pageant on the Thames after dark. "The last item on the long programme," he notes, "is the procession of boats at night just before the fireworks. Visitors, parents, sisters, brothers, uncles and aunts, and boys repair to the meadow called Fellows' Eyot, where music is provided. The slopes of the meadow are packed. Further down the river the Upper and Lower Boats have assembled, and the crews, after dining, row up and pass the Eyot at the salute—that is, standing. The 'Monarch,' leading—a ten-oared skiff—is the only boat that does not raise its oars at the salute. Whilst the boats

NOT RAISE ITS OARS AT THE SALUTE, AS SEEN IN THE NEXT ONE, "VICTORY": (IN THE FOREGROUND) AT ETON ON A FOURTH OF JUNE.

are passing, various coloured 'flares' are shown to make the scene still more brilliant." Each boat has its own colour. The crew of the "Monarch" (dark-blue) includes the Captain of the Boats. The other two Upper Boats are named "Victory" (Eton blue) and "Princes of Wales" (crimson). Then follow the Lower Boats—Britannia" (Royal blue), "Dreadnought" (coral), "Thetis" (pale green), "Hibernia" (green), "St. George" (scarlet), "Alexandra" (black), and "Defiance" (mauve). The principal events of the morning and afternoon are Speeches in Upper School and the cricket match—the School v. Eton Ramblers—on Agar's Plough.—[Drawing Copyrighted in the United States and Canada]



## BOOKS OF THE DAY.

**H**ISTORY is a fluctuating subject, and since the war, of course, it has become necessary to rewrite it. Even the remote past is not exempt from this revision, for, apart from fresh light cast on it by archaeology, the war and its after-effects have disclosed new lines of evolution and offered any number of new analogies. So true is it that we "learn the future from the past of man," and by the same means understand the present. Two notable contributions to this post-war record of events, near and far in time and place, lie before me now, one of them dealing with a whole country before, during, and since the war, and the other with the war-time phase of a single great career.

Some writers have a way of breaking off a narrative, just as it begins to be interesting, either with the remark—"but that is ancient history," or with one equally tantalising—"but these matters are within the memory of all"; implying that, in either case, no more need be said. They forget, in the first place, that ancient history does not appeal to any two minds quite alike, and that a re-statement generally suggests something fresh; while, in the second place, there are few readers so well up in recent events as not to appreciate a reminder. Mr. Richard Coke, in "THE HEART OF THE MIDDLE EAST" (Thornton Butterworth; 18s. net), does not disappoint us in either direction. He begins his well-written and fascinating story of Mesopotamia at the earliest possible point, where that romantic land, "like China and Egypt," meets us at the dawn of history as a *fait accompli*; and he brings it down to the latest date consistent with the time required for publication, covering events of 1924.

Mr. Coke is singularly reticent about his own personality and experiences. There is nothing but his bare name on the title-page, and no list of previous works. In his Introduction he acknowledges a debt to "many books of reference, both ancient and modern," but the only hint that he has himself lived in "the land of the rivers" is his allusion to "the charm and interest which Mesopotamia never fails to excite in those who come to know her more intimately." Having no personal knowledge of Mesopotamia, except as a place that has swallowed up several of my friends, I am not competent to criticise or dispute, but I can testify that the book is well worth reading, for its literary style, its concise and comprehensive record of events, and its suggestive judgments on social and political affairs. It is illustrated by fifteen good photographs of topographical and archaeological interest, portraits of King Feisal and Sir Percy Cox, and three useful maps.

Some two-thirds of the work is devoted to modern times, from the advent of Midhat Pasha to Baghdad in 1870 onwards; and the bulk of this section is concerned with the war period and the subsequent establishment of the Arab kingdom of Iraq under the British mandate. The author makes a strong point of the fact that Britain's connection with Mesopotamia is not a new thing, but dates back over 300 years, and has steadily increased. He denounces the policy of "bag and baggage" evacuation as "completely suburban and ostrich-like," for "the Persian Gulf is one of the nerve centres of the British Empire, and Iraq is easily the most important country bordering on the Gulf." He declares further that "Great Britain has become the one solid and unshifting thing in the whole Near and Middle Eastern landscape, the one sure rock and shield of the timid and the oppressed. . . . The withdrawal of the British influence does not mean 'independence' or 'self-determination'; it means chaos, utter and complete, until some other Power arises to take up the burden thus thrown down."

Despite this patriotic tribute, however, the author is not afraid to criticise British policy and British colonising methods. He suggests that our politicians threw away a great opportunity, after the "magnificent feat of arms" that secured Palestine and Mesopotamia, by accepting the political idealism of President Wilson's "twelfth point," and that the conquered countries would have preferred the annexation which they confidently expected, considering that, like St. Paul, they could have then claimed to be "citizens of no mean city." His opinions of British colonising methods form an interesting comment on those quoted here last week regarding Nigeria. After pointing out that before the war French language and

culture had more influence in Mesopotamia than ours, he continues: "The English possess the talents, and at the same time the weaknesses, of the pioneer; in a raw country, among raw people, their civilising power is unique; but when once that raw country has reached the stage of desiring and needing cultural and refining influences, the English appear incapable of adapting themselves to the new situation."

In quite a different connection, France provides a link between this book and the next one down for notice here. The sudden death of General Mangin the other day was ascribed by some to poison, and it was suggested that Bolshevik revolutionaries usually begin their work in any country by removing the most able and vigorous leaders likely to oppose them. A similar suggestion was made regarding General Maude, the conqueror of the Turks in Mesopotamia. "The ostensible cause of his sudden death," writes Mr. Coke, "was cholera, but it was widely believed for some time afterwards that he had been poisoned—a belief in support of which considerable proof was unofficially produced."

A striking parallel to these two cases of suspected foul play occurs in "THE TRUTH ABOUT KITCHENER," by Victor Wallace Germaines ("A Rifleman") (The Bodley Head; 8s. 6d. net). The author gives in an appendix, both in a facsimile of the original German and in a translation, a letter which he received from General Ludendorff,

would have been achieved much sooner. The book is a welcome reminder of Kitchener's great services, which in the stress of peace there has been a tendency to forget. Few, at least, will disagree with the author in deploring the fact "that no fitting public monument has been yet erected to one of the greatest of Englishmen."

At the next point of this week's excursion into bookland I find myself switched off the line of military controversy on to that of musical controversy. At the outset of his book, "A MUSICAL CRITIC'S HOLIDAY" (Cassell; 12s. 6d. net), Mr. Ernest Newman asks someone to break it gently to London music that it must struggle on without him for a few weeks, as he is going up into a high mountain, if not to pray, to seek critical salvation by quiet thought. As the book is the outcome of this retreat, the news of his departure will be stale by now, but the results are of interest not only to music-lovers, but to the critic of any modern form of art. Mr. Newman writes with humorous ease and at the same time displays an amount of musical erudition which to the lay mind is astonishing.

His work is the cry of a critical soul in confusion. "The critic," he writes, "distracted and puzzled by the clash of opinion in the world of music, withdraws a while from that world to think things over. Is there any possibility of reaching certitude in our judgments, seeing that music is always changing, always adding to its vocabulary and its technique?" He wonders whether men in other professions, such as clergymen, lawyers, doctors, are afflicted with similar doubts as to the principles on which they work. "The musical critic," he says, "has no established first principles to start from," and he compares the changeableness of music in its "vocabulary and grammar" with the comparative stability of poetry. "No critic who thinks at all about his work can feel anything but depression after twenty years or so at it." I am not sure whether he is speaking here only of musical criticism, but, if of criticism in the wider sense, I cannot wholly agree with him.

For the purpose of discussing the question whether it is possible to find some sure criterion for assessing the work of contemporary composers, such as Stravinsky, Mr. Newman harks back to an earlier period,

and finds a close parallel to his doubts and difficulties in the critical work of Johann Christian Lobe, who published his "Letters of a Well-Known" in 1852. "Except for the differences in the names, it might be the music and musicians of our own day that he is discussing." Later, he takes for comparison a period of radical change in music similar to the present. "There has been only one such in history," he says; "—that of 1600. . . . The Florentine speculation ended, not as its originators thought it would, in a re-birth of the Greek drama with music, but in a very different thing—the Italian opera."

The conclusion of the whole matter at which he finally arrives is thus expressed by Mr. Newman: "I can go back to my work to some extent comforted and assured. The future does not concern me except in so far as the past supplies me with one or two purely negative conclusions with regard to it. The critic's concern is not with principles, theories, speculations, prophecies, but only with the present facts of aesthetic experience; he has to judge new music not by what it professes to be or hopes to be, but by what it is; and for this kind of judgment the essential thing is not forward thought, but 'back thought.' . . . We must work always with the past in our minds if we are to maintain a due perspective of the music around us."

Some may see a good deal that is disputable in this pronouncement and consider it reactionary. Mr. Newman, it appears, finds the only true test of modern work in the accepted masterpieces of the past, as Matthew Arnold did in literature, when, in closing his essay on "The Function of Criticism at the Present Time," he wrote: "The epochs of Æschylus and Shakespeare make us feel their pre-eminence. In an epoch like those is, no doubt, the true life of literature; there is the promised land, towards which criticism can only beckon."—C.E.B.



ONE OF THE FINEST OLD ENGLISH TIMBER BUILDINGS IN PERIL OF DEMOLITION: BRAMHALL HALL, CHESHIRE, PARTLY DATING FROM THE TIME OF EDWARD IV.

The Society for the Protection of Ancient Buildings recently stated that Bramhall Hall, near Stockport, "one of the finest of the timber-framed buildings of England," was to be sold by auction and might be demolished, and appealed to influential people in the neighbourhood to take steps for its preservation as a beautiful example of ancient English craftsmanship. The Hall has been inhabited since the fourteenth century until recent times by the Davenport family, to whom Queen Elizabeth is said to have presented a mantelpiece. Parts of the house date from the time of Edward IV., and the chapel from that of Richard III. The building was once in the form of a quadrangle, of which our photograph shows the south side.—(Photograph by Fred H. Crossley, F.S.A., Chester.)

containing a high tribute to Lord Kitchener's military genius and organising powers. In conclusion, Ludendorff writes: "His mysterious death was the work neither of a German mine nor a German torpedo, but of that power which would not permit the Russian Army to recover with the help of Lord Kitchener, because the destruction of Tsarist Russia had been determined upon. Lord Kitchener's death was caused by his abilities." Commenting on this rather cryptic and obviously guarded statement, Mr. Germaines adds: "Englishmen who remember the uncommonly close relationship which existed in those days between the Russian revolutionary committees and the German Intelligence Service may be forgiven for drawing their own conclusions." No nation, of course, has a monopoly in "taking-off" too able opponents, as witness the fate of Sir Lee Stack in Cairo, Sir Henry Wilson in London, and the congregation of Sofia Cathedral.

"The Truth About Kitchener"—which, by the way, is not illustrated, even with a portrait—is a whole-hearted eulogy and a vindication of all that he did and all that he said during the war. Naturally, it is controversial, and the author is unsparing in his criticism both of politicians and of soldiers who at any time disagreed with Kitchener. Genuine hero-worship of this sort is always appealing, even when it involves a certain lack of impartiality. The author has taken immense pains in working out the facts and statistics in regard to Kitchener's management of the War Office and the vexed question of munitions. The general effect of the book is to present Kitchener as the greatest figure of the war on the Allied side—certainly in the British section—and his work as the main factor that brought about victory both by land and sea. This high claim is urged very convincingly. The consolatory idea often expressed, after Kitchener was lost in the Hampshire, that "his work was done," is rejected as a fallacy by Mr. Germaines, who holds that, if Kitchener had lived, victory



## BLINX AND BUNDA: A TOUR ROUND THE "ZOO."—No. XIII.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS," BY J. A. SHEPHERD.



Bunda: "What is it? — I don't like it, Blinx — It looks like a ghost."



J.A.S

Blinx: "It's alright, Bunda — It's only a bird."

BUNDA, FOR ONCE, PLAYS SECOND FIDDLE TO THE CAT, AT THE HERONS' POOL, AND REVEALS A STREAK OF SUPERSTITION.

When Blinx and Bunda visited the Herons' Pool, it happened that a sudden squall ruffled "the pure cold plume" of the Great Egret, and his fluttering white feathers gave him rather a ghostly appearance. Bunda—usually the valiant leader of the pair—revealed a superstitious streak in his composition,

and showed the white feather in another sense. On this occasion it was not the cat who played second fiddle. Blinx, recognising the apparition as merely a bird, took charge. He knew how to deal with birds. But Bunda was not quite reassured.—[Drawing Copyrighted in the United States and Canada.]



## PERSONAL PORTRAITS—BY WALTER TITTLE.

### SIR EDMUND GOSSE.

IT was at a luncheon at the house of Sir Frederick and Lady Hall that I first met Sir Edmund Gosse. The interesting company assembled included also Lady Gosse, Mrs. Belloc Lowndes, and General Sir Ian Hamilton, whose face I had long known from the beautiful portrait by Sargent. The conversation was general during a considerable portion of the time, and from Sir Edmund's contributions to it, and possibly even more from his appearance, I thought him too scholastic, even pedantic. "Dry as dust," was the phrase that came to me; but I was destined to be pleasantly disillusioned. Lady Gosse was my immediate neighbour at table, and was most interesting and charming; before we parted I had accepted an invitation to tea at their house for the following Sunday.

Entering a gate of Regent's Park on its western border, one is rather surprised to find an extensive row of dwellings well within the boundaries of that beautiful breathing-space. The windows of these old mansions command an alluring vista of trees and greensward, and one could easily imagine one's self very far indeed from the great city of London. As I was envying the occupants of this favoured spot my cab stopped, and I realised that the Gosses were among these fortunate ones.

The portal passed, a most interesting and inviting interior was disclosed. Nothing seemed recent or new; the *ensemble* was mellow and quiet in tone, and conveyed a feeling of repose and comfort. Around the tea-table in an upper parlour I found my host and hostess, their daughter, and several friends. Sir Martin Conway was among them, and was telling a most weird and enthralling story current among the tenantry of his estate about the supernatural disappearance of some of their number in years gone by. I forget what particular offence against the gods or fairies was necessary to achieve this magic translation. Sir Martin had not seen it demonstrated, as it had not happened since the estate came into his possession. He said, however, that he was sometimes tempted to prove its efficiency in the cases of certain enemies and boresome friends. It might be developed into a price-less boon. In the conversation that followed I was greatly diverted at finding that even this intellectual salon had not escaped the epidemic that from my personal observation held in its grip France, Spain, England, and my own country. A serious discussion arose as to the origin and possible meaning of the phrase "Yes, we have no bananas!" As an American, whose country could proudly boast the proprietorship of this modern classic, I was appealed to for an explanation. I advanced one of the many popular theories extant, and then added my own—to the effect that the whole point of the song was in its having no point; its success and charm lay in its utter nonsense. As my auditors had been nourished on Edward Lear and W. S. Gilbert, this seemed to satisfy them.

Before I took my leave Sir Edmund Gosse showed me many interesting pictures that were on his walls, mostly the gifts to him of their creators. A fine and important example of Rossetti was the *pièce de résistance* of this particular room, and there were examples of other leaders of the same school. Walter Sickert was well represented, and there were several superb caricatures by Max Beerbohm. A particularly laughable one was of Swinburne, in lackadaisical attitude gazing rapturously at a flower held between thumb and forefinger; but the most important represented Sir Edmund surrounded by the flower of England's *literati* and nobility, receiving at their hands some distinguished honour or decoration, the occasion being his seventieth birthday. The figure of Sir Edmund himself had little of caricature about it, but many of the Peers and writers were excessively funny.

Below stairs he showed me a fine head of himself painted by Sargent just forty years ago. It was interesting to see how little he had changed in the long period intervening. His freshly coloured skin is still smooth, and the features are practically the same. The present whiteness of his hair, and horn



WALTER TITTLE'S PORTRAIT OF A DISTINGUISHED CRITIC AND LITTERATEUR: SIR EDMUND GOSSE, C.B., LL.D.

spectacles, provide the principal variants. Another interesting work by the same artist was a little *plein-air* sketch of Miss Sylvia Gosse, done in a garden at Broadway when she was a child. She is now an able painter herself, as an example of her work in the entrance-hall abundantly testified.

There followed some interesting anecdotes of life in the charming old-world village of Broadway, where, in days gone by, Henry James, Sargent, Edwin Abbey, and other notable Americans, together with a group of their English *confrères*, formed a most sympathetic coterie. It was Sir Edmund Gosse who brought Sargent and Coventry Patmore together, hoping that the great portraitist would be inspired by the remarkable head of the poet, and the splendid result now hangs in the National Portrait Gallery.

"You really should make a sketch of Robert Bridges, our Poet Laureate, for your series," said Sir Edmund. "He has a magnificent head, and is a very great man too, you know. There is no one living to-day who knows so much about the technique of poetry, and his best product is superb. He will be in London in a few days, but for a very short time only. He is on his way to your country, where he is to spend six months at some little college in—er, let me see—what is the name of the place?—Mich-e-gan" (the letter "h" most conscientiously pronounced); "Ann Arbor, I believe they call it. There is such a place, is there not?" I could not help smiling at this reference to the "little college" in Mich-e-gan, forgiving at the same time this lack of knowledge of my native land.

A few days later, Sir Edmund Gosse appeared at my studio for a sitting. He described most humorously the trouble he had in getting about London due to serious difficulty with his vision. As my drawing shows, he has been invested by his oculist with two pairs of spectacles, worn at the same time, in an

effort to correct a distressing tendency to see objects in multiple.

"You may imagine," he said, "it is a trifle embarrassing when I am trying to cross a street and see two, or even more, taxicabs or motor-lorries descending upon me, when I know perfectly well that only one of them exists in reality. It is rather too sporting a thing to have to decide which of these apparitions is the actual car itself, so I keep to the tubes as much as I can and avoid the streets. Less dangerous, but still not without its element of the ridiculous, is the problem that confronts me when I see four or more girls arm-in-arm approaching me on the pavement, and I find myself unable to pass, though I know that at most there are only two. This is one of the disadvantages of age, though in other respects I am most fortunate, in view of my seventy-five years."

The number of anecdotes that one hears about Whistler from Englishmen who knew him accumulate a monument to the amazing personality of that brilliant man. To me they are always welcome, and Sir Edmund had several to contribute. "I went to the opening of one of his exhibitions. He was there, greeting everyone with witty sallies, flitting about the room like a diabolical apparition, seeming to be in several places at the same time. He was amusing himself by pinning gold butterflies on all the ladies, and stopped only an instant for a greeting and a few words with me. On leaving the gallery I decided to walk home, and was astonished and rendered a bit uncomfortable by the persistent way in which people stared at me. I thought I must have a smudge on my face, but the application of my handkerchief revealed nothing. Arriving at my house I discovered the reason. I cannot imagine when or how he achieved it, but pinned to the front of my topper was a gold butterfly!"

"On another occasion I accompanied him to a theatre. A man occupying a seat near us insisted on going out after each act, and returning a minute or two after the curtain had risen, dragging past us with considerable difficulty and annoyance. Finally, putting his monocle carefully into his eye, in his most acid and exquisite accent Whistler addressed him: 'I hope I am not causing you any inconvenience by keeping my seat!' was his remark. He was a great lover of the impressive gesture. Many things he did and said for effect only, laughing in his sleeve if he were successful in 'pulling the legs' of his auditors. One day in his studio he languidly approached his easel, drew a single line on a canvas with a movement of exquisite grace, put down the brush, and said, 'That is enough work for one day.'"

Sir Edmund talked a bit about current books. He spoke with much enthusiasm of the works of Arnold Bennett, remarking that in his latest novel he had returned to his highest level of excellence. George Moore is one of his literary idols. As a stylist, Sir Edmund cannot say too much in his praise. I had the interesting experience a short time later of going to Mr. Moore's house for tea. After hearing an amazing diatribe in which all other living writers, except Kipling, were mercilessly shattered, Mr. Moore decided to save one more from the wreckage—Sir Edmund Gosse. He praised his work very generously indeed, including his review of Moore's newly issued "Conversations in Ebury Street," in spite of the fact that considerable adverse criticism was included in it.

Lady Gosse rang me later on the telephone, inviting me to their house for Christmas dinner. Mr. Walter Sickert, she said, was to be their guest, and she thought I might be interested in meeting him. It was a source of keen regret to me that my engagements prevented my accepting this generous invitation. Shortly after, Sir Edmund had quite a serious illness from influenza and was confined to his bed for weeks, and, though I saw the other members of his family again before my departure, I had from him only a message from the room where he was confined. It was in kindly approval of my drawing of him, regret at being unable to receive me, and with good wishes for a pleasant voyage to my home.—WALTER TITTLE.



# THE "BLUE RIBBON" OF AMATEUR GOLF: A RECORD WINNING SCORE.

PHOTOGRAPHS BY SPORT AND GENERAL. THAT OF MR. CRUMMACK BY PHOTO-ILLUSTRATIONS CO.



THE RUNNER-UP IN THE AMATEUR GOLF CHAMPIONSHIP IN PLAY: MR. K. F. FRADGLEY (WARREN) DRIVING OFF FROM THE ELEVENTH TEE AT WESTWARD HO! IN THE SEMI-FINAL IN WHICH HE BEAT MR. R. H. HARDMAN (BIRKDALE) BY 2 HOLES.



BEATEN IN THE SIXTH ROUND BY MR. E. N. LAYTON, A SEMI-FINALIST: MR. J. I. CRUICKSHANK.



BEATEN IN THE SIXTH ROUND BY MR. R. HARRIS, THE NEW CHAMPION: MR. H. S. B. TUBBS.



THE NEW AMATEUR GOLF CHAMPION: MR. R. HARRIS (RIGHT) WITH MR. E. N. LAYTON, WHOM HE BEAT IN THE SEMI-FINALS.



THE RUNNER-UP IN THE AMATEUR GOLF CHAMPIONSHIP: MR. K. F. FRADGLEY (RIGHT) WITH MR. R. H. HARDMAN, WHOM HE BEAT IN THE SEMI-FINALS.



BEATEN IN THE SIXTH ROUND BY MR. HARDMAN, A SEMI-FINALIST: MR. R. W. CRUMMACK.



BEATEN IN THE SIXTH ROUND BY MR. FRADGLEY, THE RUNNER-UP: MR. J. A. BOARD.



THE NEW AMATEUR GOLF CHAMPION, MR. ROBERT HARRIS (EXTREME LEFT), WATCHING HIS OPPONENT IN THE SEMI-FINALS, MR. E. N. LAYTON, PUTTING ON THE FIFTH GREEN: A GENERAL VIEW AT WESTWARD HO! DURING THE MATCH.

The Amateur Golf Championship this year, played at Westward Ho! near Bideford, brought new men to the front, and several famous names—including those of the holder, Sir Ernest Holderness; Mr. Roger Wethered, an ex-champion, and Mr. Cyril Tolley—were eclipsed in early rounds. The new champion, Mr. Robert Harris, who in the final on May 29 beat Mr. K. F. Fradgley, of the Warren Club, by the record score of 13 and 12, is a member of the Royal and Ancient Club of St. Andrews, and was runner-up in 1913 and 1923. The portraits given above include also those of the other two semi-finalists, and those who were

in the last eight in the previous (sixth) round. In that round Mr. Harris beat Mr. H. S. B. Tubbs (Stinchcombe Hill) by 6 and 4; Mr. Fradgley beat Mr. J. A. Board (Home Park) by 2 holes; Mr. E. N. Layton (Walton Heath) beat Mr. J. I. Cruickshank (San Andres, Buenos Aires) at the nineteenth hole; and Mr. R. H. Hardman (Birkdale) beat Mr. R. W. Crummack (Lytham and St. Anne's) by 2 and 1. In the semi-final Mr. Harris beat Mr. Layton by 1 hole, and Mr. Fradgley beat Mr. Hardman by 2 holes. On the day of the final Mr. Fradgley was "off colour" through ill-health, and had had a sleepless night.





## THE WORLD OF SCIENCE.



### THE COURTSHIP DISPLAY OF THE ARGUS PHEASANT.

By W. P. Pycraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

JUST over half a century ago Darwin published, in his "Descent of Man," a remarkable picture of the Argus pheasant in amorous mood, displaying before his mate. This was "observed and sketched from Nature by the artist, T. W. Wood." And it has been copied, times out of number, ever since. The picture, and the artist's description of this strange display, Darwin accepted as correct, as did those who followed him, for it was next to impossible to check Wood's work, owing to the rarity of this bird in captivity, and the very limited and fitful occasions when such displays are made. However, it is an extremely difficult task to observe the fleeting action of these postures and sketch them at the same time, and, when such a feat is attempted by one who is not a trained observer and an experienced ornithologist to boot, errors of interpretation are bound to result.

This much has been abundantly proved recently by my friend Mr. Seth-Smith, the Superintendent of the Gardens of the Zoological Society. With unique opportunities, an ornithologist of world-wide reputation, and a skilled photographer, he has at last been able to give us the actual facts regarding this wonderful bird at this critical time. According to Wood's drawing, the two wings are spread out till they form a huge circular, deeply concave disc, behind which the performer is completely hidden. Every now and then, we are told, the bird would thrust his head between the feathers of one side of this screen, in order that he might see the effect of his efforts to fascinate his coy mate.

Wood's drawing, as will be seen by a comparison with Mr. Seth-Smith's photographs, though approximately correct, fails us in one or two important particulars. In the side view he seems to have failed to notice that the upper tail-coverts were drawn upwards, well above the widely spread tail, which is incessantly raised and depressed. In the photograph giving a three-quarter front view the head is entirely concealed. But the most striking view of all is that from the front, which shows the gorgeously coloured quills of the hand overlapping one another and pressed close upon the ground. All but the middle of the back of the bird is entirely concealed. At the apex of the left-hand corner of the dark triangle, from which the long ocellated feathers appear to spring, Mr. Seth Smith tells me, in the living bird, one eye can be seen as though anxiously watching the effect of these strange contortionist movements.

In the three-quarter front view the female is apparently at least mildly interested, while in the full front view she seems to have found something more

us a new insight into this matter. We do not know what starts variation in the direction of ornamental plumage, but we have good evidence to show that, once started, it pursues a definite trajectory unless, and

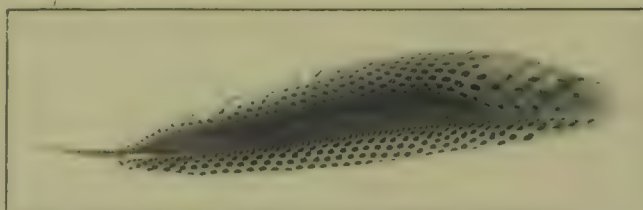
exaggerated plumes. Let a beginning be made with the superbly coloured primaries, or quills of the hand, seen in the full front view of the living bird, and better still in the top photograph showing a single feather. The greater part of the shaft is of a rich peacock-blue, along which runs a series of delicate, oblique bars interposed between a double row of softly-toned spots of white, on a background of smoke-grey. The outer web is of a pale-buff colour, passing into smoke-grey towards the tip of the feather. On this background are distributed oblique rows of large blackish spots, having diffused, rust-coloured margins. Along the greater part of the inner web, outside the "ladder-work" already referred to, there runs a broad band of sienna-red, powdered with tiny white spots having dark margins. Outside this band, on a background of smoke-grey, is a series of black spots, set in oblique rows, on a background of rust colour. Near the end of the sienna-red band, these spots become fewer.

But now comes the real marvel of this scheme of coloration. To the naked eye these patterns seem to be homogeneous masses of colour. As a matter of fact, these spots and loops are made up of isolated patches of pigment, borne upon separate filaments. The patterns are formed by the juxtaposition of more or fewer of these isolated patches, just as one might paint a pattern upon a series of rods lying side by side. As soon as the rods are separated the pattern disappears. What governs the secretion and deposition of these several pigments in the growing feather, so that as they burst their sheaths the marvellously coloured whole appears?

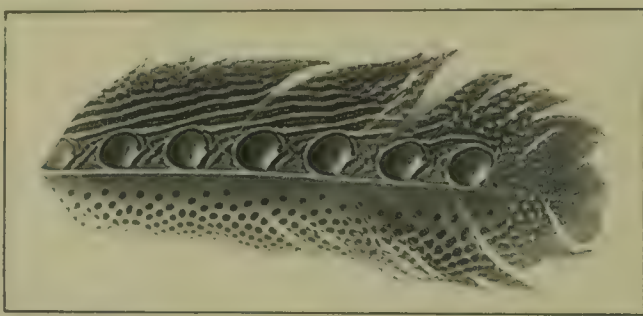
The ocellated and enormously elongated secondary quill-feathers are no less wonderful in their coloration. As the Duke of Argyll pointed out to Darwin, these ocelli take the form of balls, lighted from above, lying within a socket. But this effect is produced, not when the wing is at rest and folded up, but only when these quills are raised on high during the "love-display."

In their native wilds, these birds make their displays within an area of the forest which they have specially cleared. That is their "territory," and near this, apparently, the female makes her nest. This wonderful bird is a native of Siam, South Tenasserim, the Malay Peninsula, and Sumatra. A nearly related species, and very similar in coloration, is confined to Borneo.

Most of what we know of these birds in a wild state has been gleaned from natives. It is devoutly to be hoped that some enthusiastic ornithologist will, in the near future, penetrate to the fastnesses



SHOWING THE PATTERN, BUT NOT THE RESPLENDENT COLOURS:  
A PRIMARY QUILL-FEATHER OF THE ARGUS PHEASANT.  
Photograph by E. J. Manly.



SHOWING THE OCELLI (LITTLE EYES) WHICH LOOK LIKE  
BALLS LYING WITHIN A CAVITY: PART OF AN OCELLATED  
SECONDARY FEATHER OF THE ARGUS PHEASANT.  
Photograph by E. J. Manly.

until, checked by Natural Selection. In the case of the Argus pheasant these enormous wing-plumes, which are several feet long, have gone on unchecked. And this because there has been no "Selection." These birds live where there is an abundance of food all the year round, to be found on the ground; an



VERY NEAR THE RESULTS OBTAINED BY PHOTOGRAPHY:  
T. W. WOOD'S DRAWING OF THE ARGUS PHEASANT  
IN DISPLAY, PUBLISHED BY DARWIN IN HIS "DESCENT  
OF MAN."

equable climate, rendering migration unnecessary, and an absence of enemies. It is obvious that with such enormous wings sustained flight would be impossible, so that any change in their environment which made long flights necessary would mean certain and rapid extermination. Evidence, again, has come to hand to show that these plumes and their display are used by the male as "Aphrodisiacs," to excite the amorousness of the female. She is thus only a very indirect factor in their development. She is not the capricious critic of beauty that she was supposed to be.

Let us turn now to consider the extraordinary character of the patterns and coloration of these



SHOWING THE FEMALE (ON RIGHT) APPARENTLY  
PLEASED: A THREE-QUARTER FRONT VIEW OF THE  
MALE ARGUS PHEASANT IN DISPLAY.

Copyright Photograph by D. Seth-Smith.

attractive on the ground at her feet—as though it were good policy not to seem to be too impressed. Darwin contended that ornamental plumage of this kind was evolved by the selective action of the females, who from a number of suitors chose the best performer and the most gorgeously arrayed.

Accumulated facts, since Darwin's day, have given



SHOWING THE FEMALE INDIFFERENT: A FRONT VIEW  
OF THE ARGUS PHEASANT IN DISPLAY, WITH HEAD  
CONCEALED AND ONLY WINGS AND PART OF BACK  
VISIBLE.

In the living bird, one eye (of the male) can be seen at the left corner of the dark triangle (the portion of back visible) as though anxiously watching the effect of his movements on his mate.

Copyright Photograph by D. Seth-Smith.

of these birds, and make an intensive study of their life-history, such as has been done in the case of some of our British birds.



# THE UBIQUITOUS ARTILLERY: SCENES FROM THE R.A. PAGEANT, "UBIQUE."

PHOTOGRAPHS BY SPORT AND GENERAL, TOPICAL, G.P.U., AND C.N.



USED AT THE SIEGE OF GIBRALTAR: AN OLD BRASS GUN WITH A SPECIAL "DEPRESSION" MOUNTING FOR FIRING DOWN FROM THE ROCK AT THE SPANISH SHIPS.



CARRYING PARTS OF GUNS ON BAMBOO POLES: ONE OF THE DETACHMENTS REPRESENTING EAST AND WEST AFRICA DURING THE PERIOD OF THE GREAT WAR (1914-18).



THE CLOSING SCENE OF THE GREAT ROYAL ARTILLERY PAGEANT IN THE ROYAL TOURNAMENT, REPRESENTING THE DEVELOPMENT OF BRITISH ARTILLERY DURING THE LAST TWO-AND-A-HALF CENTURIES: A GENERAL VIEW OF THE FINAL TABLEAU OF "UBIQUE" IN THE ARENA AT OLYMPIA.



CONTRASTS IN UNIFORM AND HEAD-DRESS: A BE-WIGGED OFFICER OF MARLBOROUGH'S DAY TALKING TO A MODERN ONE.



A DETACHMENT REPRESENTING "THE BIRTH OF THE ROYAL REGIMENT OF ARTILLERY" IN 1716: A PICTURESQUE GROUP IN THE PAGEANT.



"MAKING-UP" FOR THE PAGEANT: A SOLDIER FIXING A "MUTTON-CHOP" WHISKER TO A COMRADE IN OLD-TIME UNIFORM.



USED IN THE SIEGE OF GIBRALTAR TO MAKE SHOT RED-HOT: A PORTABLE FURNACE ACCOMPANYING THE OLD BRASS GUN SHOWN ABOVE.

The Royal Artillery pageant, entitled "Ubique" (the motto of the Royal Regiment of Artillery), is the great feature of the Royal Tournament, which, as noted on our double-page drawing of a mule battery in this number, was opened by the Duke of Connaught at Olympia on May 28. The pageant displays in picturesque style the evolution of British artillery and uniforms from the late seventeenth century to the present day. The various episodes are: (1) The Royal Artillery during the period 1716-1813; (2) 1813. The Rocket Troop

*Continued opposite.*

*Continued.]* of the Royal Horse Artillery; (3) 1808-15. The Peninsular War and Waterloo period; (4) 1817-1899; (5) 1914-1918. An 18-pounder gun in action; (6) 1914-1918. Guns of the Great War; (7) Artillery of the present day. Among several historic old guns that figure in the pageant is the cannon used by the British defenders in the siege of Gibraltar. The gun has a special "depression" mounting which enabled it to be pointed downward on Spanish ships that came close to the Rock, and is accompanied by a portable furnace used to make the shot red-hot.



# "THE BATTERY MULE'S A MULE": CROSSING "SNOW-CLAD PEAKS" AT OLYMPIA DURING THE ARTILLERY PAGEANT.

DRAWN BY OUR SPECIAL

ARTIST, C. E. TURNER.



## "ON BEING CONFRONTED WITH THE STEEP DROP INTO THE ARENA . . . THE MULE OF 3·7-INCH HOWITZERS, CARRIED IN SECTIONS

The forty-second Royal Tournament was opened at Olympia, by the Duke of Connaught, on May 28. The great Royal Artillery pageant, which shows the growth of British artillery from the late seventeenth century onwards, proved to be a superb spectacle. "The drawing," says our artist, "illustrates a feat performed by a section of a modern pack battery. The 2nd Pack Battery of the Royal Artillery enter the arena and, after assembling the 3·7-inch howitzers carried in sections by mules, fire three rounds. The guns are then dismantled and replaced on the mules, which are led over 'mountainous country,' repre-

## LASHES OUT WITH HIS HIND HOOF": A REALISTIC DISPLAY BY A PACK BATTERY BY MULES OVER "MOUNTAINOUS COUNTRY."

sented by a painted scenic effect covering a wooden gangway which rises to the summit of the 'snow-clad peaks,' and descends at a very steep angle. The men handle the mules with great skill, but occasionally, on the animal being confronted with the steep drop into the arena, there is a moment of difficulty when the mule lashes out with his hind hoofs. On the left is the hurdle which marks the final jump after the descent, and in the background is the Royal Box. Above is part of the 'Weird House,' used by the Army School of Physical Training in the 'Cat Burglar' comedy."—(Drawing Copyrighted in the United States and Canada.)



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY SPORT AND GENERAL, ELLIOTT AND FRY, LAFAYETTE, BASSANO, RUSSELL, AND G.P.A.



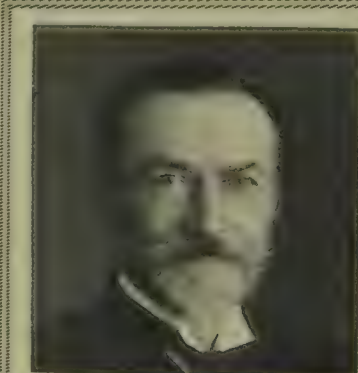
AMATEUR GOLF CHAMPION AT LAST AFTER 24 YEARS, AND BY A "RECORD" MARGIN OVER HIS OPPONENT: MR. ROBERT HARRIS, WHO HAS TWICE BEEN RUNNER-UP



A FAMOUS MILITARY WRITER: THE LATE COLONEL REPINGTON.



ELECTED AN R.A. ON DERBY DAY: MR. A. J. MUNNINGS, THE SPORTING PAINTER.



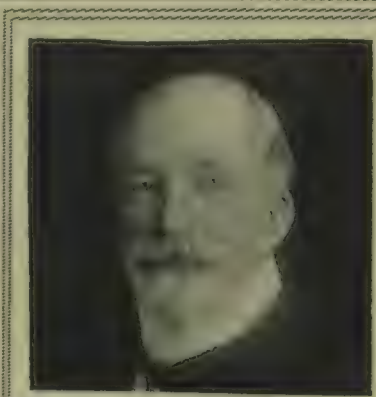
ENTOMOLOGIST AND ORNITHOLOGIST: THE LATE DR. A. G. BUTLER, PH.D.



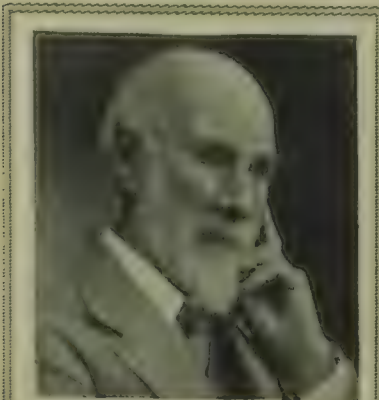
A NOTED SPORTSMAN AND EX-M.P.: THE LATE MR. J. W. LOGAN.



PROMINENT IN GLASGOW PUBLIC LIFE: THE LATE SIR WILLIAM F. RUSSELL.



HISTORIAN OF FRANCE: THE LATE MR. J. E. C. BODLEY.



PHYSICIST, AND PSYCHIC RESEARCH PIONEER: THE LATE SIR W. F. BARRETT.



THE NEW GOVERNOR OF KENYA COLONY: SIR EDWARD GRIGG, M.P.



ONE OF THE GREATEST OF MODERN FRENCH COMEDY ACTORS, AND HIMSELF A DRAMATIST: THE LATE M. LUCIEN GUITRY.

Mr. Robert Harris, the new Amateur Golf Champion, who is forty-three, has played in the championships since 1901, and only missed those of 1902 and 1903. He was runner-up in 1913 and 1923.—Colonel Repington was Military Correspondent of the "Times" from 1904 to 1918, when he transferred to the "Morning Post" and then the "Daily Telegraph." His writings were much discussed. Before the war he had been instrumental in revealing the 'ex-Kaiser's attempt to influence British naval policy.—Mr. A. J. Munnings, the well-known painter of sporting pictures, was, by an appropriate coincidence, elected an R.A. on Derby Day.—Dr. A. G. Butler was Assistant Keeper of the Insect Room at the British Museum of Natural History from 1879 to 1901. He wrote much both on insects and birds.—Mr. J. W. Logan was Liberal M.P. for Harborough

for nearly twenty years. He was devoted to hunting, and once won the House of Commons Steeplechase.—Sir William Russell was for many years on the Glasgow City Council, and had been President of the Glasgow Chamber of Commerce.—Mr. J. E. C. Bodley, the author of "France" and many other books on French life and history, lived in that country for many years.—Sir William Barrett, formerly an assistant to Tyndall, was Professor of Physics at the Royal College of Science, Dublin, from 1873 to 1910. He helped to found the Society for Psychical Research.—Sir Edward Grigg, M.P. for Oldham, joined the Grenadier Guards in 1914, and, on retiring from the Army in 1921, became Private Secretary to Mr. Lloyd George.—M. Lucien Guitry, the famous French actor, was born in Paris in 1860. He was the father of M. Sacha Guitry.



# THE COLOUR OF BRITISH BIRDS: A NATURALIST'S ARTISTRY.

REPRODUCED FROM "BRITISH BIRDS," WRITTEN AND ILLUSTRATED BY ARCHIBALD THORBURN, F.Z.S., WITH 192 COLOUR-PLATES (NEW EDITION IN 4 VOLS.)  
BY COURTESY OF THE PUBLISHERS, MESSRS. LONGMANS, GREEN AND CO. (SEE REVIEW ON PAGE 1126.)



OUR SMALLEST BIRD: THE GOLDCREST OR GOLDEN-CRESTED WREN (LEFT); WITH THE FIRECREST (CENTRE) AND CRESTED TITMOUSE.



FOND OF THE TEAZLE PLANT: GOLDFINCHES (ABOVE); WITH THE SISKIN (BELOW), A WINTER VISITOR TO ENGLAND AND WALES.



MEMBERS OF THE TITMOUSE FAMILY: THE BLUE TITMOUSE (TOP), THE MARSH-TITMOUSE (CENTRE), AND THE LONG-TAILED TITMOUSE.



ONE OF OUR MOST BEAUTIFUL BIRDS: THE GOLDEN ORIOLE, A SUMMER VISITOR; AND (ABOVE) THE RED-BREASTED FLYCATCHER.

The new edition of Mr. Archibald Thorburn's "British Birds," with his own delightful colour-plates, is of particular interest just now, in view of Mr. Harry Brittain's Bill for the protection of singing birds. A special review of the book, by Mr. W. P. Pycraft, of the British Museum of Natural History, appears on page 1126 of this number. The first edition

of Mr. Thorburn's work, issued in 1915, is now out of print, and the new edition, on a smaller and less costly scale, will be warmly welcomed by ornithologists and all bird-lovers. It is in four volumes, and the number of colour-plates has been increased from 80 to 192, of which we here reproduce four examples, typical of their exquisite quality.



## ONCE MORE THE SUCCESS OF THE OPERA SEASON: "DER ROSENKAVALIER," AT COVENT GARDEN.

FROM THE DRAWING BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



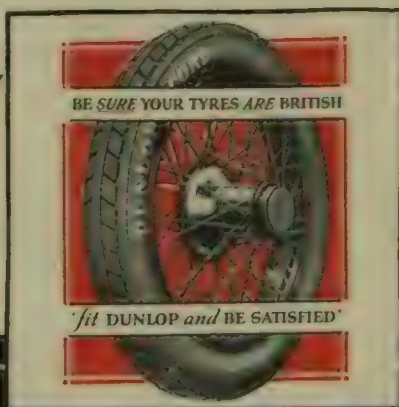
THE TITLE SCENE IN THE MOST POPULAR OF STRAUSS OPERAS AT COVENT GARDEN: OCTAVIAN (MME. DELIA REINHARDT) PRESENTS THE SILVER ROSE (A LOVE TOKEN FROM BARON OCHS) TO SOPHIE (MME. ELIZABETH SCHUMANN), AND FALLS IN LOVE WITH HER HIMSELF AT FIRST SIGHT, IN ACT II. OF "DER ROSENKAVALIER."

"Der Rosenkavalier," the operatic masterpiece of Richard Strauss in his lighter vein, has once again (as last year) proved highly popular at Covent Garden. The principal members of the cast are the same as before, including Mme. Delia Reinhardt as Octavian, Mme. Elizabeth Schumann as Sophie von Faninal, Mme. Lotte Lehmann as the Princess, and Herr Richard Mayr as Baron Ochs, the elderly and amorous buffoon. In the first act, the Baron interrupts a love scene between the Princess and Octavian, who, thinking him to be her husband, hastily dons the clothes of her maid. The Baron has come to consult the Princess

about his projected marriage with Sophie, who is an heiress, but during the interview flirts with the supposed maid. He requires a messenger to carry his love token, a silver rose, to Sophie, and the Princess suggests her "maid" for the task. Octavian, however, performs it in his own person, whereupon he and Sophie fall in love with one another at first sight. Various complications and vicissitudes follow, including a duel between Octavian and the Baron, but all ends well for the lovers.—[Drawing Copyrighted in the United States and Canada.]



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## SPORT AND SEDITION: CONTRASTS IN HOME AND FOREIGN EVENTS.

PHOTOGRAPHS BY SPORT AND GENERAL, P. AND A., AND TOPICAL.



THE U.S. ARMY TEAM BEATEN BY JODHPUR AT RANELAGH: (L. TO R.) MAJOR A. H. WILSON (NO. 1), CAPT C. V. GERHARDT (NO. 2), CAPT P. P. RODES (NO. 3), AND MAJOR L. A. BEARD (BACK).



AFTER HIS THIRD WIN IN THE OAKS AND THIS YEAR TAKING THE FIRST TWO PLACES, WITH SAUCY SUE AND MISS GADABOUT: LORD ASTOR LEADING IN THE WINNER, SAUCY SUE (F. BULLOCK UP).



POLO AT HURLINGHAM WATCHED BY A LARGE CROWD OF SPECTATORS: THE MATCH BETWEEN THE UNITED STATES ARMY AND THE HURLINGHAM CLUB, IN WHICH THE U.S. TEAM WON BY TEN GOALS TO SIX—THE AMERICANS GETTING AWAY DOWN THE BOARDS.



THE PUBLIC EXECUTION OF SOFIA CONSPIRATORS: (L. TO R.) COL. KOEFF, ZADGORSKY, AND FRIEDMANN BEFORE THE GIBBETS, LISTENING TO THE ACT OF ACCUSATION.

The United States Army polo team were beaten by Jodhpur at Ranelagh, on May 30, by ten goals to three. In their second practice match, at Hurlingham on June 1, the same American four beat a Hurlingham team consisting of Captain the Hon. A. M. A. Baillie, the Duke of Penaranda, Lord Wodehouse, and Wing-Commander P. K. Wise, by ten goals to six.—Lord Astor's Saucy Sue, ridden by F. Bullock, won the Oaks at Epsom by eight lengths from the same owner's Miss Gadabout. He has now won the Oaks three times.—Three of the conspirators condemned for complicity in the explosion that killed 170 people in Sofia Cathedral, on April 16, were publicly hanged there on May 27. They were Marko Friedmann, a lawyer; Lieut.-Col. George Koeff, a retired officer; and



SHOWING A BANNER, BEARING A PORTRAIT OF LENIN, AND "COMRADE" CAMPBELL SPEAKING: THE BRITISH COMMUNIST CONGRESS IN MUNGO HALL, GLASGOW.

Zadgorsky, sacristan of the Cathedral, who confessed to having accepted a bribe of £16. The other two protested their innocence. The execution, which was the first public hanging in Sofia for many years, took place in a field before some 30,000 people. A strong force of soldiers and police was drawn up between the gibbets and the crowd. Three gipsies acted as hangmen. Three other people, including a woman (Mme. Nicolova) were also sentenced to public hanging for hiding conspirators.—The British Communists' Congress in Glasgow concluded on June 1. In spite of the Home Secretary's order that no Continental extremists should attend it, two eluded the police, and appeared at the final meeting. They were Dr. Stocker, a Member of the German Reichstag, and Mlle. Lebel, a French Communist.



## THE PRINCE OF WALES IN SOUTH AFRICA: HEADING

PHOTOGRAPHS BY N.P.A.



PRESENTED WITH HIS OWN EMBLEM IN MAGNIFICENT OSTRICH FEATHERS: THE PRINCE AT OUDTSHOORN.



DRAWN BY THREE ENGINES AND COMPOSED OF CREAM-COLOURED COACHES: THE ROYAL TRAIN CONVEYING THE PRINCE OF WALES THROUGH TYPICAL VELD country in CAPE COLONY.



INSPECTING THE WAR MEMORIAL, AN IMPRESSIVE GRANITE CENOTAPH BACKED BY HIGH CLIFFS: THE PRINCE AT MOSSEL BAY.



WEARING A COLOURED HANDKERCHIEF TO PROTECT HIS NECK FROM THE SUN: THE PRINCE OF WALES MOUNTED ON CRIC, A FARMER'S HORSE AT GROOTFONTEIN.

Continuing his South African tour, the Prince of Wales visited Mossel Bay on May 6, and on the 8th rode into Oudtshoorn, the "gateway of the Karoo," and the centre of the South African ostrich-farming industry. In his speech he mentioned that the ostrich farm at Wembley was a great attraction, and that he had looked forward to seeing the real thing. He was therefore driven to Bakenskraal Farm, where he saw the whole system of breeding and plucking, and was presented with a splendid plume to wear in his hat. He spent the week-end (May 9-11) at Sir Abe Bailey's farm at Grootfontein, some twenty miles west of Colesberg, and 4,400 ft. above sea-level. A big round-up of cattle was held for his benefit, and he inspected the prize rams and champion bulls. On arriving

## COMMANDOS; AN OSTRICH FARM AND A SNAKE PARK.

(OFFICIAL), AND TOPICAL.



FOLLOWED BY A CONTINGENT OF WOMEN RIDERS: THE PRINCE ON A HORSE DECORATED WITH OSTRICH FEATHERS: HEADING A DUTCH COMMANDO INTO COLESBERG, WHERE BOERS AND BRITISH FOUGHT IN 1900.



AT SIR ABE BAILEY'S FARM AT GROOTFONTEIN: THE PRINCE OF WALES INSPECTING PRIZE RAMS.



IN THE SNAKE GARDEN AT PORT ELIZABETH: THE PRINCE (FOURTH FROM LEFT BEYOND THE WALL) WATCHING A NATIVE ATTENDANT HANDLE A HUGE PYTHON.



WITH HIS HOST AT GROOTFONTEIN: THE PRINCE OF WALES AND SIR ABE BAILEY, THE WELL-KNOWN TRANSVAAL MINE-OWNER.

at Colesberg on May 12, the Prince rode into the town at the head of a commando. From thence he returned to the coast in the Royal train, which arrived the next day at Port Elizabeth. There the Prince saw, among other things, the wonderful snake park in the museum grounds, which has been previously illustrated in our pages. The Director is Mr. F. W. Fitzsimons, author of "The Natural History of South Africa," and the Museum is said to be the only one of its kind in the southern hemisphere. At Port Elizabeth the Prince also inspected a parade of some 7000 school children, and witnessed a great gathering of natives. He then went on by train to Uitenhage.



## AT HOME AND ABROAD: PICTORIAL RECORDS OF RECENT OCCASIONS.

PHOTOGRAPHS BY GRIFFITHS (SHEERNESS), P. AND A., BARRATT, C.N., TOPICAL, CENTRAL PRESS, AND SPORT AND GENERAL.



AN EX-GERMAN FLOATING DOCK ON ITS WAY TO MALTA, TO BE USED FOR DOCKING THE LARGER WARSHIPS OF THE BRITISH FLEET IN THE MEDITERRANEAN: THE FLOATING DOCK LEAVING SHEERNESS HARBOUR IN TOW OF TUGS.



TWO GREAT ITALIAN LEADERS MEET FOR THE FIRST TIME SINCE THE FASCIST MARCH ON ROME: MUSSOLINI (LEFT) AND D'ANNUNZIO IN EARNEST CONVERSATION AT THE POET'S VILLA.



SPEAKING BEFORE THE MUCH-DISCUSSED PICTURE OF HER INTRODUCTION TO THE COMMONS AS THE FIRST WOMAN M.P.: LADY ASTOR AT BEDFORD COLLEGE.



THE KING OPENS THE GREAT WEST ROAD: THEIR MAJESTIES LISTENING TO AN ADDRESS FROM THE MIDDLESEX COUNTY COUNCIL DURING THE CEREMONY AT BRENTFORD.



TO BE UNVEILED AT BUSH HOUSE BY LORD BALFOUR ON JULY 4: THE FIGURES OF BRITAIN (LEFT) AND AMERICA, BY MALVINA HOFFMANN.



ASSEMBLED TO HEAR THE PRIME MINISTER: A HUGE CONSERVATIVE AND UNIONIST RALLY AT WELBECK ABBEY (SEEN IN THE BACKGROUND) ADDRESSED BY MR. BALDWIN.

The towage operations for taking the ex-German floating dock to Malta were in charge of Commander Kenneth Humphreys, R.N., King's Harbour Master for Plymouth Sound.—Signor Mussolini left Rome on May 24 to visit Signor D'Annunzio at Gardone, his villa on Lake Garda, and returned on the 31st. So much secrecy was maintained that the Premier's car, on arrival at Gardone, was challenged for exceeding the speed-limit. The statesman and the poet had not met since the Fascist march on Rome which brought Mussolini to power, for D'Annunzio had lived in retirement since the Fiume adventure, declining all political invitations. He is the champion of Italian ex-Service men, and has bequeathed his villa to the nation.—Lady Astor spoke on May 28 at Bedford College for Women in Regent's Park, at the installation there (as a temporary



WITH GRASS VERGES AND "LIGHTHOUSES" AT CROSS-ROADS TO GUIDE NIGHT TRAFFIC: THE GREAT WEST ROAD OPENED BY THE KING: AN AIR VIEW OF SPRING GROVE.

home) of the picture by Mr. Charles Sims of her introduction to the House of Commons as the first woman member, by Lord Balfour and Mr. Lloyd George. It was found contrary to precedent to hang portraits of living persons in the House itself.—The King opened the new Great West Road at Brentford on May 30, by cutting with silver scissors a tape stretched across it, and then drove with the Queen along it in his car at the head of a procession. To the right of their Majesties in our photograph is the Home Secretary, Sir William Joynson-Hicks.—The new statues for Bush House, dedicated "to the friendship of English-speaking peoples," are 12 ft. high and weigh 13 tons each. They will stand in the arch over the portal facing Kingsway.—The Prime Minister addressed a huge Victory Rally on June 1 at Welbeck Abbey, the seat of the Duke of Portland, who presided.



## A GREAT REMBRANDT DISCOVERY: A SELF-PORTRAIT FOUND IN ENGLAND.

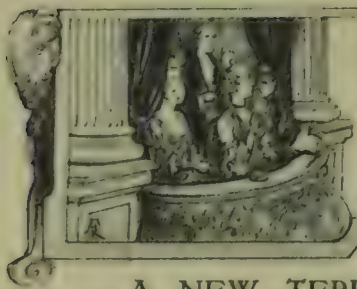


BOUGHT BY A NORTH COUNTRY DEALER AT A LOCAL SALE, AND SINCE RECOGNISED, AFTER CLEANING, AS "ONE OF THE GREATEST OF REMBRANDT'S SELF-PORTRAITS": A PICTURE SIGNED BY HIM AND DATED 1653.

This picture was seen in a dealer's shop in the Northern Counties by its present owner, Mr. A. F. Reyre, who is a well-known expert in Dutch seventeenth-century paintings, during a motor tour in the summer of 1923. Before that, it had turned up in some local sale, unhonoured and unsung, and was bought by the country dealer among several other lots. Rembrandt's work on the canvas has been brought to light by Mr. Reyre, who had it carefully cleaned, from beneath a heavy accumulation of dirt and overpainting, and has been greeted with a chorus of praise by all the experts, including Dr. Von Bode and Dr. Hofstede de Groot. Our reproduction is sufficient to give some idea of the quality and extraordinary power of the original. It is signed and dated 1653, and represents the artist at the height of his powers, before the sadness and financial worry of his declining years could dim his eye or abate his vigour. It is Rembrandt at his best, both as a painter and as a man. The discovery of this great work

would seem to dispose finally of the claims of a somewhat similar portrait in the Dresden Gallery, long suspected as a flat and uninspired echo of a genuine work by the master. Even if our veneration for established tradition is sufficiently great to enable us to call the Dresden example a Rembrandt, there is no question whatever about the immense superiority of this newly found picture—a superiority which is wholeheartedly admitted by Dr. Posse, the Director of the Dresden Gallery. It is sincerely to be hoped that this noble picture will remain in this country. Sir Robert Witt, at the annual meeting of the National Art-Collections Fund, has just reminded us that, of 650 Rembrandts known, 120 are now in the United States. Writing in the "Burlington Magazine," Mr. R. R. Tatlock says: "The new picture is certainly one of the greatest of Rembrandt's self-portraits, and it is satisfactory to record that it is in excellent condition." The canvas measures about 29 inches by 24 inches.





# The World of the Theatre.

By J. T. GREIN.



## A NEW TERROR.—THE STROLLING PLAYERS.—SUMMER PRICES AT THE THEATRES.

"The theatre is rightly regarded as a great educational institution, but, if it is to teach the rising generation that adultery and illicit unions are practically normal conditions of living, it will, so far from having any educational value, only demoralise."

THUS the Bishop of London, and it reminds me of the old message to a Pope: *A papa male informato ad papam melius informandum*—in plain English: "The Bishop is not well-informed and should be acquainted with the true facts of the case." Save one—and that is a satire—there is no play in London that approaches the pernicious doctrines indicated by the Bishop. There are plays that deal with the seamy side of married life, but, except to those who seek impurity where they can find it, they convey nothing less than a deterrent object-lesson—in some cases a message. Take "The Vortex," which, at the end, sounds a tender note of reclamation in a new life. I have heard people condemn this play—the very same people who would relish a French bed-room farce. But what does it mean? Nothing more or less than intellectual laziness, or inability to fathom the meaning of the author. One has to be very careful in these accusations of "uncleanness." The shady side of life has as much right of portrayal in the theatre as the sunny surface. Where would the classics be if it were otherwise? The whole matter depends on intention and expression. And it is easily detected whether an author wants to shock or to impress us. A single aberration of taste, such as occurs in a play now successfully running in London, does not warrant a wholesale accusation. And even in the case referred to I feel convinced that the author did not make his *faux-pas* wilfully, and would protest against the charge of lewdness. An error of taste is not necessarily a malicious attempt to catch pennies. In a rapid survey of the running London programmes, I find nothing to warrant a generalisation such as is contained in the utterance of the spokesman of the newly-formed committee of purification. There are surely plays that the *jeune fille* in her immaturity should not be allowed to witness; but the theatre is not the preserve of those in their 'teens, and it is the business of parents to enquire and to decide what is fit for them and what not.

On the whole, the Lord Chamberlain has exercised his office with discretion and such latitude as the progress of thought and vista warrant. He cannot be held responsible for occasional improprieties slipping into revues, which are exceptional; nor can he be called upon, in these days of free-and-easy modes, to decide the frontier line between *décolletage* and indecency. All we can expect him to ask is that there should be no wilful breach of decorum.

Yet now we are going to have a new and militant tribunal of ladies who will go to every performance and, in the spirit of the *tricoloreuses*, try to espy "cause for objection." When they have found it, they will raise their voice in protest—orally and by complaint to the Lord Chamberlain. The latter procedure is their right; although I pity the Lord Chamberlain for this new burden on his difficult office. The former—public protest at every performance when the occasion arises—is both contemptible and a wanton interference with the artists in the fulfilment of their duty. Of course, the managers will know how to deal with this new terror. Bow Street is not far from theatre-land. But is it conceivable, in this land of freedom and free thought, that a handful of well-intentioned but conventionally hide-bound people should arrogate to themselves the right to judge what people in the theatre should or should not be allowed to witness? Is it permissible that the pleasure of the multitude, that has paid for it, should be disturbed because a narrow-minded individual takes exception? It is an egregious campaign, and one that can only lead to conflict and breaches of the peace. In America they would lynch such self-appointed moral sleuth-hounds. Here the innate sense of humour will probably in the beginning only laugh at them. But even humour has its breaking-point. Let that be remembered by the militants before they begin their idle campaign.

It was a charming idea of the Strolling Players, London's most famous amateur club, to choose for

their jubilee performance the late Sydney Grundy's delightful play, "Sowing the Wind." In costumes of the period, the sweet comedy has scarcely lost a touch of its bloom, and its happy presentation prompts



STAGE LOVERS WHO ARE MAN AND WIFE IN REAL LIFE: MISS MARY GLYNNE AS FRIDAY AND MR. DENNIS NEILSON-TERRY AS MICHAEL TRISTAN IN "THE CROOKED FRIDAY," AT THE COMEDY THEATRE. Mr. Monckton Hoffs's new play, "The Crooked Friday," is a sparkling romance with much American comic relief, for the scene is laid in New York. Friday is a foundling, who grows up to be wooed by her discoverer (a boy of ten at the time) in a highly original manner, and with various vicissitudes too complicated to be explained here.—[Photograph by Stage Photo. Co.]

the question why this and other plays of the gifted author—one of the glories of our drama in the beginning of the century—are not more frequently revived when managers complain of dearth of plays; anent which more on a future occasion. Why do



A BIG "HIT" BY AN ACTOR NEW TO LONDON IN A LANCASHIRE COMEDY: MR. TERENCE BYRON AS LOMAS RAMSDEN, WITH MISS ENID SASS AS MRS. CARLISLE, IN "THE RIGHT AGE TO MARRY," AT THE PLAYHOUSE. Mr. H. F. Maltby's new Lancashire comedy, "The Right Age to Marry," introduced to London Mr. Terence Byron. He played with immense gusto as a successful self-made cotton-spinner, who came south to spend his wealth, and was nearly caught by a designing widow, well acted by Miss Enid Sass.

Photograph by Foulsham and Banfield, Ltd.

they not dip into Grundy's treasure-trove? "The Degenerates," "A Marriage of Convenience," "A Bunch of Violets," "An Old Jew," "A Pair of Spectacles"—to name but a few, to revive happy memories? Would they not appeal to audiences of to-day as they did in the past? I have recently read some of them again, and I was struck by their vitality, not only for the theatre, but also for the screen.

The performance by the Strolling Players of "Sowing the Wind" was wonderfully smooth and well produced. Mr. Herbert Swears, himself a dramatist of note, as Mr. Brabazon, was so suave and distinguished as to conjure up visions of the late Sir Charles Wyndham—that man of the world *par excellence*; and Miss Margaret Bartlett as Rosamund was all that is in the fragrant name. May the Players leisurely stroll towards their centenary—and after!

The sudden (now "late") heat-wave played havoc with the box-office at the theatres, and during the last few days the question has been discussed by many managers in the Press as to cause, effect, and remedy. To close the theatres in the summer, some say, would be ruinous; to keep them open, if a real summer comes, would be ruinous too. Here is a cleft stick with a vengeance; but there is a remedy that nobody seems to think of—a remedy that has been and is still applied in many Continental cities with some success, at any rate sufficient to pay the current expenses. It is this: summer-time at half-prices. It does not necessarily mean that the high-salaried actors of the winter season would continue their work, but the purpose is served either by giving running successes, if absolutely necessary, with capable understudies in the leading parts; or by frequent so-called *Gastspiele*—visits of provincial companies with plays which in the ordinary course of events would not be seen in London. Liverpool, Leeds, the Maddermarket theatre of Norwich, have all during the past months produced plays which many Londoners would be eager to see at moderate prices. Many a playgoer nowadays is prevented from following his bent beyond London because railway fares are prohibitive. Again, many playgoers in London who cannot afford 12s. for a stall would be most happy and feel "in the movement" if they were allowed to see the plays the world talks of, at half the usual price. It is all too often forgotten, when we speak of high prices, and the rejoinder is "Well, there is always the pit and the upper circle," that there are two reasons why certain classes of playgoers hold aloof. The first is that waiting at the pit is a doubtful pleasure, to say the least of it; and the second is that a certain fear for their reputation of gentility would prevent suburban people, or even townfolk, from going into the upper circle, the right place for their purses, when their so-called social status seems to demand that they should be in the dress circle.

It must not be forgotten that the suburban spirit of appraisement is different from that in the centre of the Metropolis. Those belonging to the great *maëlstrom* of the city can in a certain way do exactly what they like unobserved. The frequenter of the Savoy would not be criticised for having a half-crown lunch in Soho. It is quite a different thing in the little communities that make Greater London. There the parson and the bank manager, to name but two, occupy a social position which impels a certain *noblesse oblige*. It is that fraction of the community that the summer prices would please in particular, and thereby, during the summer months, strengthen the hands of the manager.

It does not pertain directly to the World of the Theatre, but it is so dramatic that I cannot resist mentioning Section 2 of the British Industries Film; I have seen cotton-spinning, making and laying of cables, and the bursting of nitrate from the earth. It made me feel proud not only of our industry, but that the Gaumont Company do so much to enlighten the people. I have learned in one hour more than I did in a year at school.



## A FAMOUS RIDER HAGGARD STORY FILMED: "SHE."



KALLIKRATES (MR. CARLYLE BLACKWELL) AND AMENARTES (MISS MARJORIE STATLER) SENT TO THE DUNGEONS BY SHE (CENTRE BACKGROUND): A SCENE FROM THE FILM OF "SHE."



IMPERSONATING THE MYSTERIOUS AND IMMORTAL QUEEN: MISS BETTY BLYTHE AS AYESHA, SHE-WHO-MUST-BE-OBEYED.



SHE, SEEING IN LEO VINCEY (MR. CARLYLE BLACKWELL, ON COUCH) HER REINCARNATED LOVER KALLIKRATES, BANISHES HIS NATIVE WIFE, USTANE (MISS MARY ODETTE).



THE PERILOUS CROSSING OF THE "ROCKING STONE": (L. TO R.) JOB (MR. TOM REYNOLDS, HOLLY, LEO, AND SHE.



AFTER A FIERCE FIGHT: (LEFT TO RIGHT) JOB, LEO (PROSTRATE), USTANE, HOLLY (MR. HENRY GEORGE), AND BILLALI (MR. JERROLD ROBERTSHAW).



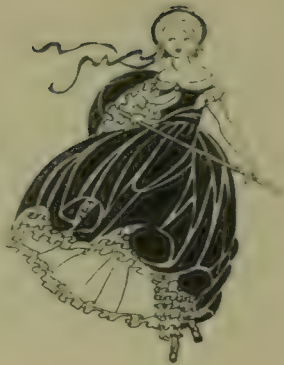
SHE BEGUILLES LEO, AFTER BLASTING USTANE WITH HER MAGIC: MISS BETTY BLYTHE AND MR. CARLYLE BLACKWELL.

Sir Rider Haggard did not live to see the film production of "She," one of his most famous tales, which is likely to prove even more popular than the screen version of his later story, "Moon of Israel." A synopsis of the "She" scenario says: "The majority of us probably remember how the young Englishman, Leo Vincey, lineal descendant of an Ancient Egyptian priest, embarks with a friend, Horace Holly, and their faithful factotum, Job, in search of the legendary and mysterious Queen, who, defying death and time, has ruled for countless ages over a barbarian people in the heart of blackest Africa." Ayesha—She-Who-Must-be-Obeeyed—declares that Leo is her lost lover, Kallikrates, for whom she has waited 2000 years. "Complications arise through an Amahaggar maiden, named Ustane,

having inveigled Leo into a marriage contract. The wrath and jealousy of 'She' know no bounds: Ustane is banished under dreadful penalty should she return. . . . She returns, only to be discovered by the Queen, who, in her uncontrollable anger and hatred, strikes her rival by her magic. Leo, horrified and nauseated, declares his loathing, but Ayesha's radiant beauty cancels memory, and Leo becomes her willing slave. Ayesha is immortal, and she would have her husband likewise." Accompanied by Holly and Job, she leads him over mountain crests, and through extinct volcano craters, to a cave containing The Rolling Pillar of Fire called "The Flame of Life," that Leo may stand in it, as she did long ago, and become immortal. To prove the flame harmless, she enters it herself—and is consumed.



# The world of women



with bands of dark fur. Our rain, when it is in earnest about falling, as it was that day, cannot be kept out by fanciful coats which look like silks and satins and do not act like waterproofs.

We are an unconquerable race, the women as well as the men. For Derby Day we put our heads into hats of many colours but of substantial qualities, donned serge or tweed dresses and raincoats, and assumed our cheeriest expressions, and so made the best of a bad job. How bad only those who were there know, for not only did it rain heavily and incessantly, but for a long time a wild and wicked wind raged over the Downs. It was a good thing in a way that umbrellas were of differing lengths, as they collided less often than had their level been uniform. Men, many of whom wore top-hats, tried to protect them, for the other sex hold them as very precious, but I think it was a better day for their manufacturers than their wearers. As to silk stockings, they were worse damped down than by the Chancellor of the Exchequer.

Lady Worthington-Evans is more than common tall, and Sir Laming, our Secretary of State for War, runs to a considerable number of feet, but their only son, Mr. Shirley Worthington-Evans, who comes of age on the 9th inst., tops his parents, being 6 ft. 4½ in. He is at Cambridge, so Lady Worthington-Evans has arranged to have her dance at the Spring Gardens Galleries in honour of the event on July 2. Her only daughter is a worker in the Junior Imperial League, and is bright and clever. She finds life intensely interesting and pleasure very real in its way, but not if it be the chief interest—good philosophy, and adopted by many of our young girls.

The Duchess of York's attractive ways were demonstrated at the Royal School of Art Needlework when she spent some time selling there. No trouble was too great to find among her wares something to suit her various customers. She seemed really interested, and she looked so dainty and pretty in her parchment-coloured, soft, draped dress trimmed with cut feather darker in shade, and a small carnation-pink hat with some loose petalled flowers at one side, a row and a rope of pearls her ornaments, that I heard a woman say "I would love to stand and stare at her if it were not rude." More than one made purchases they did not want in order to have a smile from the dainty Duchess. These smiles are really charming, and were more highly valued than the goods with which they were delivered.

A rumour has fluttered the doves to the effect that sleeveless dresses may not be worn in the Royal Enclosure at Ascot. As I write, there is no confirmation of it, but it may well be true, and rather a good thing too. Sleeveless dresses are not pretty in daytime, and, now that skirts have returned to their first shortness, there is little to call a dress at all if there be no sleeves. Arms are not all pretty, and our weather is seldom so warm that thin sleeves are a burden. That the Queen's taste in dress is of the most refined there is no doubt. Hers is a high standard, and that it should be kept up in the Enclosure in which she is a chief ornament is very desirable.

If our grandmothers could see ostrich feathers as they are now, and as they are employed on the dress of the day, they could barely withstand a grumble at ostriches and modistes for not having done better by them in their day. The feathers, as one saw them at a recent display, are simply lovely. The dresses were in some cases lace, the short skirts draped in unequal length at the hem, and the feathers used as long boas with fronds about a quarter of a yard in length, as collars, as flounces for skirts, as whole coats. Doubtless they will play a prominent part in dress at Ascot—as, indeed, they deserve to do. In hats they play a less important part than in dress. There it is the vogue to set them in differently from what we are accustomed to see than to use them lavishly. Fans

made of long-fronded plumes are of great size, and are in themselves lovely. The High Commissioner for the Union of South Africa and his wife did well in showing us these beautiful things and showing them used in the most beautiful way.

A number of smart ladies of our own country and from Embassies and Legations watched the mannequins, each one in a dress, cloak, feathers, fan, or long boa more lovely than the last. Plumes they are, but plumes so light, dainty, long, and close that they have lost their plumelike characteristics. The Queen was interested in the display and sent good wishes for its success, and Princess Helena Victoria had a morning private view with which she expressed herself delighted.

Overseas visitors are with us in numbers little short of last year. They are being hospitably entertained, as they were then, and are just as enthusiastic as ever about the home country and as anxious to keep in close touch with its people. It is quite refreshing to hear them speak of their own Dominions, so delighted are they with them, and so keenly anxious that we of England should go and see them and find out for ourselves what splendid places they are. They politely try to disguise the fact that they find us just a little bit old-fashioned, but they love us for it.

A. E. L.



Two charming frocks for summer days from Walpole Bros., 89, New Bond Street, W. Black and white printed crêpe-de-Chine expresses the graceful tunic model on the left; and blue and white checked crêpe-de-Chine the high-necked affair on the right. (See page 1130.)

THE King and Queen came back to town last week for the celebration of her Majesty's birthday and to attend the Royal Tournament. Their Majesties will be at Windsor until after Ascot. Everyone who saw her Majesty at Epsom on Derby Day remarked that she was looking even handsomer than usual. Her pearl-grey coat, embroidered in similar coloured silk and with a collar of either fluffy pearl-grey fur or feather, showed no dress beneath. The hat was black, rather higher of crown and wider of brim than those the Queen usually wears, and had a green feather and gold embroidery in front. It suited her remarkably well. The Duchess of York chose a soft bright shade of blue for her covert coating suit, and was wearing a beige hat with that quaint little character of early Victorianism about it that suits her so well. Princess Mary, in a paler, duller blue dress, wore a wide-brimmed, fawn-coloured hat trimmed with blue and fawn-coloured breast-feathers, and was looking very pretty and charming. The Duke of Connaught looked as soldierly erect and well-turned-out as ever. Lady Patricia Ramsay was with him; and he is very proud of his handsome daughter. She wore a long brown raincoat and a cherry-red hat, and was in the soaked Paddock for the parade of Derby horses. It was remarked by many that our pretty women looked no less pretty for their dreadnought style of dress. As for the much-vaunted highly ornamental style of rainproof coats, none were in evidence. Lady Meux, who came with Admiral the Hon. Sir Hedworth Meux and the Duke of Richmond and Gordon, wore a very smart black, dull-surfaced mackintosh faced with white, which was very becoming and a contrast to a pretty red hat. Lady Derby had an oil-silk coat of a bright corn colour over her blue serge dress, and had some purple bands on her dark blue hat. For the rest, they wore raincoats simple and unashamed, save Lady Beatty, who had a dark blue coat bordered with lovely cream-coloured fur, and Lady Birkenhead, who wore a substantial dark green velours cloth coat



Pleasantly reduced to summer prices are these desirable furs from the City Fur Store, 64, St. Paul's Churchyard, E.C. The coat is electric seal coney trimmed with skunk, and the fashionable tie is a three-skin Russian marten. (See Page 1130.)



# BUCHANAN'S "BLACK & WHITE"

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"BLACK & WHITE" has a world-wide reputation  
based on unvarying high quality.



## A BEAUTIFUL BIRD BOOK.

(See Illustrations on Page 1113.)

THE number of people who find delight in what one may call the "companionship" of the birds of our countryside, rather than in the possession of their skins or egg-shells, is undoubtedly increasing. The word "companionship" is here used of set purpose, to conjure up that sense of enjoyment derived from the mere presence of birds "at one's elbow," so to speak, when outdoors; though always there is a lurking tendency to probe deeper, to seek answers to the almost inevitable Why and Wherefore, either of haunts, habits, or coloration. From a sense of modesty, these humble students would shrink from labelling themselves "ornithologists," but sooner or later that distinction, willy-nilly, will be theirs. Fame, however, in this direction they not only do not seek, they do not even see it on their horizon.

For such, the ordinary books on British birds have no real attraction; they are too technical. There must, therefore, on this account, be many who would be glad of some book more in harmony with their outlook on birds, yet which would enable them to set doubts at rest as to what particular species it may have been which so puzzled them on this or that excursion. But though there are already an enormous number of books on "British Birds," there are but very few which would satisfy their mental hunger.

These, however, should find what they seek in Mr. Archibald Thorburn's "British Birds" (Longmans;

Vol. I., 16s. net), for, in the first place, he writes not merely as one having authority, but with an enviable directness, briefly, felicitously, and to the point. More than this, however, his are sparkling pages, for they are illuminated by perfect gems in

given their purchase an unsuspectingly increased value.

Yet this is not a new book, but a revised and smaller edition of the more sumptuous and expensive volumes which so delighted us a year or two ago.

They are now out of print, and a fresh set of plates has been prepared for this edition. What a feast of the eyes these four volumes will present, for each will contain forty-eight coloured plates! What process has been employed for the reproduction of the original pictures I do not know, but the result has yielded some superbly beautiful plates. There can be little to choose between the reproductions and the originals.

Mr. Thorburn has written his book for those who find an inexhaustible delight in participating in the joyous freedom of wild birds—of moving about, so to speak, in their world. But there be some endowed with a different mental and spiritual outlook. They too are "fond of birds." But their "fondness" takes a different form. For them, indeed, a "bird in the hand is worth two in the bush." To see a bird at large exasperates rather than pleases them. They must have that bird, lest it waste its sweetness on the desert air.

In justice to these people it must be admitted that, for the most part, their captives are treated with the most tender solicitude. With meticulous care they study the likes and dislikes of their little prisoners. Many provide large aviaries, in the hope that they may induce them to breed. Success attends their efforts with surprising frequency. And no greater

(Continued overleaf.)



A SPORTING PORTRAIT IN THE ROYAL ACADEMY: "J. LYNWOOD PALMER, ESQ., AND 'OLD GLORY,'" BY ALGERNON TALMAGE, A.R.A.

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the form of coloured plates such as could have come only from Mr. Thorburn's brush. Many, doubtless, will feel compelled to buy this book for the sake of its pictures alone. Such will speedily find that the gracefulness and the informativeness of its text have

most tender solicitude. With meticulous care they study the likes and dislikes of their little prisoners. Many provide large aviaries, in the hope that they may induce them to breed. Success attends their efforts with surprising frequency. And no greater



## JUST A FEW FRIENDS—

Every hostess knows that the simple invitation—"Just a few friends" means not only providing entertainment, but also refreshments. Again, every hostess knows how the serving of the simplest refreshments introduces an atmosphere of liveliness and freedom from restraint.

Many of the guests are sure to want either Lemon Squash or Orange Squash, perhaps the best liked of all beverages. Providing a few bottles of 'Kia-Ora' means Lemon Squash and Orange Squash can be served very quickly and mixed exactly to the liking of each guest. If preferred, bowls or jugs of Orangeade or Lemonade can be prepared in anticipation of your guests' needs.

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Second Prize Design, "Country Life" Small Country House Competition—Cyril A. Farey, A.R.I.B.A.

Simple dignity characterises this house. An impressive entrance beyond which is a lobby (with recess for coats and toilet opening off), gives access to large hall from which sitting-room and dining-room are reached. Kitchen, larder, fuel, W.C., maid's room and service pantry compactly situated in one wing. Five bedrooms, bathroom, linen cupboard and W.C. Central heating of principal rooms obtained from special cooking stove, which also provides hot-water supply.



Third Prize Design, "Country Life" Small Country House Competition—P. D. Hepworth, F.R.I.B.A., E.D.B.A.

Following English Georgian precedent and designed to make for economy in building and to avoid corners and other "dust traps." Accommodation includes living room, hall, entrance lobby, toilet, dining-room, store, sitting-kitchen, scullery, and usual offices; five bedrooms, bathroom and separate W.C. Separate garage for one car linked up with the house to form part of the general composition and to provide a screened yard.

your comfort and well-being. And if it suits you to do so, you may pay for it on convenient terms.

Come and see Moor Park for yourself. . . . See its tennis courts and croquet lawns; see its three splendid 18-hole golf courses; see its magnificent Country Club, once a stately old baronial mansion. . . . Or, in the first instance, write for an illustrated booklet to the Estate Manager, Moor Park, Hertfordshire.

## MOOR PARK

HERTFORDSHIRE



(Continued.)

proof than this is needed that their captives have lost but little by their captivity. Others are kept indoors, in roomy cages, and develop a touching fondness for their captors. I myself once rescued a nestling magpie, blind and naked, from a worse fate, and he proved to be the most intelligent and affectionate pet I ever had. It is, indeed, within the experience of us all that many a captive, when given the choice of freedom, will return to his cage. This may seem strange, but only because we are too often given to endowing birds with our own conceptions of freedom.

This argument, however, can easily be pushed too far. It has, indeed, very strict limitations. No more convincing proof of this can be found than that furnished by Sir Harry Brittain's Bill, which is to govern the size of cages in which birds may be kept. There was, indeed, a crying need for this Bill. For long years cruelties unspeakable have been perpetrated, more especially on our song-birds. Our police courts provide abundant and nauseating evidence of this. More than once I have been called on to give expert evidence as to cruelty most abominable practised upon larks, linnets, chaffinches and goldfinches. I have seen them in cages so small that they could not turn round in them, even though their tails had been worn to stumps in their endeavours to escape. Filthy and bedraggled, they "live, desiring without hope,"

until, perchance, they are rescued by the watchfulness of the Royal Society for the Prevention of Cruelty to Animals. It is not merely that they have to live ill-fed, bedraggled, and filthy. Some, and this applies

more particularly to chaffinches, are blinded by searing the eyes with a hot iron, in order that they may sing the better! These feathered victims to man's bestiality are generally thus outraged to satisfy the "simple pleasures" of the public-house, where the

But this is not all. The conditions accompanying the capture of these poor victims are as disgraceful to a so-called civilised society as anything that has yet been told; and it is difficult to write on such a theme with decent restraint. During the earlier months of the year, these coveted birds travel about in flocks, and one of their own kind, suitably "braced" and often blinded, to enhance its usefulness, is tethered to a twig, and made, at the critical moment, to flutter into the air by a jerk of a long string pulled by the man at the net. The poor "decoy" is, in short, made the dupe for the capture of his unsuspecting fellows!

Often such "decoys," when seized by the police, are found to be bleeding, with broken wings or legs, and almost bare of feathers! Yet another mode of capture is furnished by bird-lime. And this, too, is to be swept away by Sir Harry Brittain's Bill.

We talk of our superiority over the "beasts of the field," but what "beast" can compare with man for savagery and lust of inflicting pain?

Devilishly ingenious efforts and subterfuges will be invented to circumvent the provisions of this Bill; but it is devoutly to be hoped that they will be enforced with a rigour that will cause the hardest of these human fiends to think twice, and yet again,

before venturing to run the gauntlet of the agents of the law. Mr. Thorburn and Sir Harry Brittain have, each in his own way, earned our lasting gratitude.

W. P. PYCRAFT.



"WANDERERS IN WASTE PLACES," BY LUCY KEMP-WELCH: A NOTABLE PICTURE OF HORSES IN THE ROYAL ACADEMY.

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best performers win pots of beer for their proud possessors! That these things should have so long been tolerated among us is amazing: it seems, indeed, incredible.

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## Fashions and Fancies.

### Moods of the New Flare.

Fashion has tired of the severely straight silhouette, and the newest frocks, though faithful to this line at the back, flaunt in front swinging draperies and godets introduced in numbers of amusing ways. Tiny



A lovely Ascot hat created in fancy straw and ostrich plumes in soft shades of cyclamen. It may be studied at Woolland Bros., Knightsbridge, S.W.

flutes, inverted pleats, knife-pleated panels decorated with curious geometrical designs carried out in pleating—these are often interlined with a brilliant colour, revealed only as the wearer moves. In dance frocks the skirts are frankly full, hemmed with some heavy border to accentuate their graceful flare. One lovely model is edged with silk bass deepening from lilac to violet, a decidedly novel trimming; another boasts shaded silk fringe in all colours of the rainbow; and a third displays masses of anemones, their vivid tints softened by a dusting of silver pollen.

### Picture Hat for Ascot.

There remains little more than a week before Ascot, and scores of beautiful toilettes will make their debut in the Royal Enclosure. Shady hats with wide-

sweeping brims will form a picturesque background to gaily flowered frocks, and pictured here are two fascinating models which were sketched at Woolland Brothers', Knightsbridge, S.W. They are carried out in lilac and cyclamen fancy straw, trimmed, one with shaded ostrich fronds, and the other with ribbon and flowers in soft colourings. In these salons are many lovely hats destined for the races this season, carried out in bangkok, balibuntal, and felt in all colours of the rainbow. For more ordinary occasions there are neat little straw cloches bound with ribbon available for 39s. 6d.—ideal for golf and country wear—and summer-weight felts in the fashionable oak and cinnamon shades are only 23s. 9d.

### Frocks for Summer Days.

For Hurlingham, Ranelagh, and Henley, simple frocks in light colours and soft materials win the day, and of these an endless variety of attractive models may be seen at Walpole Brothers, 89, New Bond Street, W.; 175, Sloane Street, S.W.; and 108, Kensington High Street, W. The two pretty frocks of crêpe-de-Chine pictured on page 1124 hail from this firm. On the left is a study in black and white, the long tunic being cleverly pleated at the side. Surprising though it may seem, the price is only 69s. 6d. On the right is a high-necked affair buttoning from neck to hem, carried out in blue and white checks. It costs 5½ guineas. Another useful model expressed in British silk crêpe-de-Chine

embroidered in various colours with the Greek key pattern can be obtained for 84s.; while 35s. 9d. secures a hand-made linen frock introducing fine drawn-thread work. Everyone who is unable to pay a personal visit should apply for an illustrated catalogue without delay. It will be sent gratis and post free to all readers.

### A Summer Sale of Furs.

Now is the time to secure furs at pleasantly reduced prices, and at the City Fur Store, 64, St. Paul's Churchyard, E.C. (their salons are on the first floor), the annual summer sale is in progress. There are splendid bargains obtainable, two notable ones being the Russian marten three-skin tie (reduced to 35 guineas) pictured on page 1124 and the short coat on

the right of electric seal coney trimmed with skunk, price 29 guineas. Other models of seal coney collared with beaver range from 18½ guineas, and beaver coney coats from 9½ guineas. Animal stoles of grey fox can be obtained for 7 guineas, and those of red fox for 6 guineas; while marten choker ties can be secured for 7½ guineas and ermine cravats are 5 guineas. A catalogue illustrating many other tempting bargains may be obtained gratis and post free on application by all readers of this paper.

### Spring and Summer Furnishing.

This is the season for refurnishing country cottages and bungalows, so that full advantage should be taken of the fact that the well-known firm of Hampton's, Pall Mall East, S.W., have just issued a comprehensive catalogue dealing with spring and summer decoration. Beautifully illustrated in colour are carpets, upholstery, and cretonnes of every style and price. Patterns are also given of Hampton's unfadable "Sunland" fabrics, obtainable in a wide range of colours which are guaranteed to be fast against sunlight and laundering. The catalogue will be sent post free on application.



From Woolland Bros. comes this shady picture hat for the races. It is fashioned of lilac fancy straw swathed with ribbon and completed with a magnificent rose.

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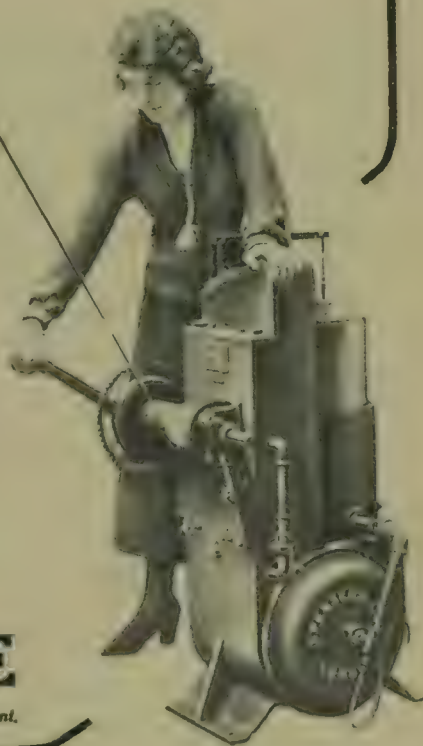
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## THE CHRONICLE OF THE CAR.

The New 30-h.p. Mark II. Armstrong-Siddeley.

In introducing the new 30-h.p. Mark II. six-cylinder chassis, Armstrong-Siddeley Motors, Ltd., of Coventry, have succeeded in producing a softer, more silent, and more accessible design, without sacrificing the important qualities of long life and economical running. The principal feature of interest is the new engine, the dimensions of which are similar to those of its predecessor, so that the R.A.C. rating remains at 29.5-h.p. Although, owing to the improved lay-out of the induction and exhaust systems, and the provision of large inclined valves and special type of alloy piston, the power of the engine has been increased, the important quality of soft, silent, and supple running has been developed to a high degree of excellence. The casting of the cylinder block in one piece accounts for the silky running of the unit throughout its range of speed, which on top gear will propel the car from 5 m.p.h. to well over 60 m.p.h.



MAKING THE FASTEST TIME IN THE SHELSELY WALSH HILL-CLIMB: MAJOR H. O. D. SEGRAVE IN A TWO-LITRE SUPER-CHARGED SUNBEAM TAKING THE BEND AT SPEED.

In the Shelsley Walsh hill-climb the Sunbeam car made the fastest time of the day, ascending the hill in 53.45 seconds. Sunbeams made the fastest time in the same hill-climb in 1920 and 1921, when the driver was Mr. C. A. Bird. A large crowd of spectators watched this year's event.

The enclosing of the overhead rockers by stout oil-retaining covers and of the push-rods by flat plates renders the actuation of the valve gear practically inaudible. The clean, box-like build of the engine has been attained without rendering such items as the 12-volt Lucas dynamo, starter, dual Claudel-Hobson carburetter, water-pump, or magneto in any way inaccessible; indeed, easy access to the starter is a special feature of note.

Another innovation is the fitting of a new, improved serrated plate clutch, which is provided with a very ample bearing surface, and thus ensures the silkiest get-away from a standstill. The transmission unit follows a practice that has proved eminently satisfactory in previous models produced by this concern, the lay-out permitting the three-speed, centrally controlled gear-box, torque tube, and spiral-bevel-driven axle to be built in one unit, which is anchored to the principal cross-member of the frame by means of a ball-and-socket joint. The coupling between the clutch and the transmission unit is easily split, so that the latter can be quickly withdrawn from the chassis. After a prolonged and severe series of tests both in this country and on the Continent, a reliable system of four-wheel braking has now been standardised.

The observer cannot fail to note the great size of the brakes, the front pair of which are of Perrot type, while the fact that six pairs of shoes are provided indicates the thoroughness with which the problem has been tackled. Four pairs of shoes are operated by the pedal,

the leverage of which has been adjusted so as to give absolute and progressive control of the brakes on all four wheels without undue exertion. The centrally disposed hand-lever actuates two other pairs of shoes



BUILT FOR THE DUKE OF YORK: A 40-H.P. SIX-CYLINDER LANCHESTER ENCLOSED-DRIVE LIMOUSINE.

This fine car was used to meet the Duke and Duchess of York on their return from their East African tour. The body, built by the Lanchester Motor Company, is painted grey and upholstered in Bedford cord, with woodwork of polished mahogany. It seats seven, including the driver. Triplex glass is used for all windows and the windscreen. The car has dipping head-lamps, and Lanchester four-wheel brakes. The steel detachable disc wheels are shod with Rapson cord tyres.

in the rear drums, the leverage again being such as to impose maximum power with a minimum of physical effort. The suspension remains unchanged, half-elliptic springs being fitted in front, and full cantilevers at the rear. Shock-absorbers add still further to the comfort of the passengers when travelling over rough roads.

There are many features on this chassis which will appeal to the practical motorist. Decarbonisation of the combustion-chambers is particularly simple. The ease with which the oil-filter can be cleaned without losing oil and almost without dirtying the fingers is another point; while the provision of a three-way petrol-tap that always holds in reserve the last two gallons in the tank, the ability to adjust the rake of the steering-column, and to set the rear cantilever

[Continued overleaf.]



4/5 Seater Saloon Landaulette, £730

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*Car & Golf, May 1925.*

To these greatly desired features must be added "Exceptional Value" which rule in all models and are illustrated in the

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A new world's record for 50 miles was established at Culver City when Harry Hartz, driving a Champion equipped car, averaged 135½ miles per hour. The second and third cars were also Champion equipped.

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If your car is sluggish in pick-up, don't blame the engine, but install a complete new set of Champion Spark Plugs.

It is difficult to realise that spark plugs may be causing trouble, because the loss of efficiency is so gradual.

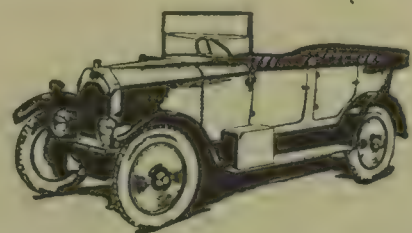
The time comes, however, when they give such a weak spark that you are, in practical effect, driving with a retarded spark.

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springs so as to bring bodies of various weights to the horizontal, are a few other notable features.

#### Improving a Morris.

How the Zenith carburetter improves a Morris car is shown by a letter received from Miss W. L. Gillespie, of 28, Murrayfield Gardens, Edinburgh, who writes: "The Zenith carburetter is a great improvement, and I can now start my Morris-Cowley extremely easily; also petrol-consumption has considerably improved."

#### Motor Road Races in England.

The Motor Races Bill, which has already been read a first time in the Commons, was presented on Wednesday, May 27, by Lord Montagu of Beaulieu

this country. England is the only country at present where road racing is not permitted, and this is felt to be a handicap on British industry in competing with Continental countries. Adequate provisions are contained in the Bill for the protection and safety of the public. It is anticipated that the Bill will be set down for Second Reading after the Whitsun Recess.

#### Shelsley Walsh.

At the classic Shelsley Walsh hill climb, organised by the Midland Automobile Club, Major H. O. D. Segrave, driving a Grand Prix Sunbeam, made the fastest time of the day. The Sunbeam ascended the greasy slope in masterly fashion, and with wonderful acceleration, averaging some thirty-eight miles an hour. One of the most popular competitors was Miss Doris Heath. Driving a 12-h.p. sports model Darracq, with a full complement of passengers, Miss Heath put up a magnificent climb, winning on formula and making the fastest time in this class.

#### Vauxhall Successes.

The three days' reliability contest promoted by the *Daily Guardian* and *Smith's Weekly* is regarded as the severest trial of the kind that takes place in Australia. The total length of the route is 567½ miles, and minimum speed averages imposed are as follows: Class A, 20 miles an hour; Class B, 22 miles an hour; Class C, 24 miles an hour; Class D, 25 miles an hour. A very good showing was made by English cars, among them the Vauxhall, which secured prizes in the following tests in Class D: Acceleration, First Hill-climb, Second Hill-climb, Flying Mile. Full reliability marks were gained by two Vauxhalls in Class D.

#### A Motorist's Handbook.

The 1925 edition of the "Automobile Association's Handbook" is now being issued to members. A considerably extended list of officially appointed hotels (showing charges for meals and accommodation), officially appointed repairers, and the beats covered

by the A.A. Road Patrol Organisation, are among the more important contents. A specially prepared map enables members to know on what roads they will find the A.A. Road Patrols, also the locations of the A.A. roadside telephones and fuel-filling stations. The



ON THE ROAD IN THE HANDS OF A FAIR OWNER: ONE OF THE NEW 14-45-H.P. ROVER CARS.

in the House of Lords. It is promoted by the Royal Automobile Club, and seeks to obtain powers for the running of motor-car and cycle races in



MOTORING IN THE COTSWOLDS: AN 11-22-H.P. WOLSELEY LIGHT SALOON AT WINCHCOMBE, GLOUCESTERSHIRE.

section covering motor law has been brought up to date in accordance with recent legislation and new regulations, and taxes payable on cars and motorcycles, from varying dates, are shown by concise tables. The advice and information given in regard to foreign touring—in view of changing conditions and regulations—should be known to all motorists contemplating tours abroad.

#### Touring Cars in High-Speed Trial.

In the Junior Car Club's unique high-speed reliability trial at Brooklands, two standard touring 10-15-h.p. Windsor cars gained the premier award of a gold medal. The trial included exacting tests of high-speed running, acceleration, and braking. The course, consisting of private roads inside the Brooklands enclosure, as well as a portion of the track, comprised hairpin turns, severe hills and descents, and a variety of road surfaces. The Windsor cars ran very consistently throughout the trial, and successfully accomplished every test required of them. W. W.

# Isotta Fraschini



## IMPORTANT ANNOUNCEMENT.

Messrs. Isotta Fraschini (Great Britain) Ltd., beg to announce that, as from the re-imposition of the Import Tariffs, the prices of their chassis will be:

44.3 h.p. Standard Chassis	-	-	-	£1550
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There are a limited number of chassis available for delivery prior to the 1st July, which will be supplied at present list prices. Orders for these will be accepted in strict rotation.

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## Ask Him how to fight film on teeth

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Have you noted how many teeth now glisten—teeth which once were dim? If so, will you now learn what that method means to you?

### Film is unclean

Film is that viscous coat you feel. In any old-way brushing much of it clings and stays. Soon it discolours, forming dingy coats, and teeth lose their lustre.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth—the acid may cause decay.

Despite all care, very few people in the old days escaped tooth troubles.

Then dental science awoke and sought ways to fight film. Two methods were eventually discovered. One disintegrates the film at all stages of formation. One removes it without harmful scouring.

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This method has brought to homes the world over a new dental era.

### Old mistakes

It was also found that tooth pastes based on soap and chalk brought undesired effects. They reduce the alkalinity of the saliva, which is there to neutralize mouth acids. They reduce the starch digestant in saliva, there to digest starch deposits on teeth.

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You and your family should learn now, if you don't know, how much Pepsodent means in your home.

### You'll be amazed

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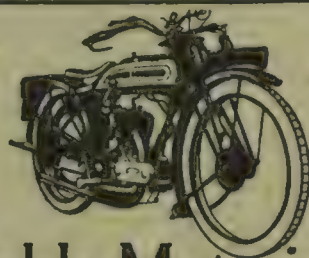
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## THE PLAYHOUSES.

MR. FAGAN PRODUCES "THE CHERRY ORCHARD."

IN Tchekhof's plays the characters sit or stand beside each other, and only half listen to one another while each pursues his or her own thoughts aloud. The result is an apparent discord which works up actually into a surprising harmony of effect. This trick of partial soliloquy helps Tchekhof to override the difficulty so many playwrights have experienced with the mere machinery of dialogue; he is able to show his audience what is in the minds of his various *dramatis personæ*. Most of us in real life, when we converse, are impatient with the other party's share in the talk, and only wait for our turn to come; Tchekhof's people boldly ignore three quarters of the things that are said to them, give voice to their private meditations, and answer perhaps one sentence out of a dozen that have reached

their ears. Thus the bulk of their speeches is really addressed to the playgoer, while a mere fraction—but enough—helps on the action. And since his characters are Russians—of the old shiftless, helpless intelligentsia type, full of charming feelings and noble thoughts, but incapable of decision, initiative, strong effort of will—his technique is just suited to their dreamy ways, their indulgence of sentiment, their surrender to rhapsody and soliloquy, their indifference to each other's speeches. And, at the same time, atmosphere is suggested with masterly success; in such a play as "The Cherry Orchard," the story is bathed in a poetic melancholy which, in part, arises from the kindly futility of the author's puppets, in part emanates from his own sense of pity. On the one hand you have the aristocratic incompetents who cannot move a hand to save themselves from financial disaster; on the other, the rich peasant's son who alone knows what he wants, and buys their estate. There is much that is pleasantly ingenious in both extremes of types. They are made too real for either sort to be condemned out of hand. A wonderful play, then, this which we are permitted to see just now at the Lyric, Hammersmith. What Russians would think of our English acting it would be interesting to hear. Perhaps there is a little too much evidence of effort sometimes. But there is a gracious Mme. Ranevsky in Miss Mary Grey; an affecting portrait of Firs, the old retainer, from Mr. O. B. Clarence; and good work is also done by Mr. Fred O'Donovan, Mr. John Gielgud and Miss Virginia Isham, to mention but a few members of Mr. Fagan's painstaking company. The production is one that should not be missed.

## "TELL ME MORE," AT THE WINTER GARDEN.

"Tell Me More" is going to be one of the Winter Garden Theatre's big successes in musical comedy, and if it will owe much to the haunting dance refrains of its composer, Mr. George Gershwin, and to the singing of Miss Elsa Macfarlane, a musical-comedy heroine (oh, happy change!) who has really got a beautiful voice,

it will owe a vast deal also to the performance of Mr. Claude Hulbert, who alike as dancer and comedian made the hit of the evening at the *première* of the piece. There are also, to be sure, two such popular artists as Mr. Leslie Henson and Miss Heather Thatcher in the cast, both of whom work with an energy that seems inexhaustible. There is good vocalisation from Mr. Arthur Margetson and some pretty dancing from Miss Peggy Beatty. And the story is pleasant enough and the setting bright.

## "ORDEAL" AT THE STRAND.

"Ordeal" is one of those rare cases of an adapted novel turning out well on the stage. Mr. Dale Collins's story makes a capital "thriller," and that is quite good enough in the way of entertainment: Ted, the repulsive, earless tyrant, as played with fierce gusto by Mr. Lyn Harding, most certainly makes us shudder in the nightmare scenes in which he uses his revolvers, tortures the passengers, and foreshadows the fate of one at least of the women. There is a touch of grim humour in the picture, which Miss Madeline Seymour realises well, of a beautiful and blasé young wife so wrapped up in herself that she is convinced, quite wrongly, that she is the object of the mad steward's designs. And there is acting in the grand manner and in her best style from Miss Haidée Wright, who, as the deaf old lady not afraid of the bully—"Oh, if I could only make you hear!" he laments—really conveys the idea of aristocratic disdain and fearlessness. Most certainly here is a play that thrills.



WITH FIELD-MARSHAL SIR WILLIAM BIRDWOOD, THE NEW COMMANDER-IN-CHIEF IN INDIA, AS GUEST OF THE EVENING, AND LIEUTENANT-GENERAL SIR GEORGE RICHARDSON IN THE CHAIR: THE INDIAN CAVALRY DINNER.

The annual Indian Cavalry Dinner was held on May 28 at the Hotel Victoria, and the company comprised 130 officers, past and present, representing every cavalry corps in the Indian Army. Lieutenant-General Sir George Richardson, K.C.B., presided, and Field-Marshal Sir William Birdwood, Bt., Commander-in-Chief in India, was the guest of the evening. This dinner was inaugurated some thirty-two years ago, in 1893, under the title of the Bengal Cavalry Dinner, and it has been held annually, except during the Great War, up to the current year.—[Photograph by Press Portrait Bureau.]

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## THE WINE COUNTRY OF FRANCE: A TYPICAL SCENE IN A FRENCH VINEYARD.

The above illustration is a reproduction of the cover of Hedges and Butler's new Wine List. It depicts a charming scene in colour of a French vineyard. The inside contains a comprehensive list of all the best-known wines at prices which should attract the buyer. A useful addition is a number of recipes for cocktails, and part of the list is devoted to cigars and cigarettes. This new list will be sent to any reader making application to 153, Regent Street, W.1.

The New Studebaker  
"Big-Six" Coach-built  
Saloon, £765.



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No need for cautious crawling on skiddy roads with the wonderful Studebaker Hydraulic Four-Wheel Brakes, which cannot cause a skid however suddenly they are applied.

No need to look further than the Studebaker. At one extreme or the other—the

"Standard-Six" Touring Saloon at £395, or the "Big-Six" Coach-built 7-Seater Saloon at £765—the Studebaker gives you your last pennyworth in looks, luxury and power.

## See the Studebaker first!

Before buying a new car see what Studebaker have to offer—investigation may save you hundreds of pounds. Let us give you proof of performance on the road. We will gladly arrange a trial run at your convenience.

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Prices are subject to increase without notice.

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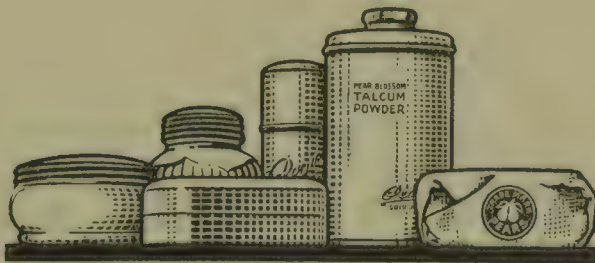




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## CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

G. A. HOOKER (Barnes).—It is necessarily a matter of opinion where the initial error is made, but we still think all modern practice is against such an advance of the pawn so early in the game. Even if your continuation is adopted, there is still a fine attack to be had by 5. Kt takes P, P takes Kt; 6. Q to R 5th (ch), P to Kt 3rd; 7. Kt takes P, etc. As regards the end game, we hesitate to express an opinion. We think K to B sq ought to win; but the analysis to prove it is exceedingly difficult, and more than can be here under.

F. J. WATSON (Masham).—The solution to your proposed solution of No. 3955 runs: 1. Kt to K 5th, B takes R; 2. Q to Kt 6th, P to Q 5th, and no mate follows. Black's defence against the author's solution is, of course, P to Q Kt 3rd.

REV. W. SCOTT (Elgin).—In No. 3955, after Black replies with 1. — P to Q Kt 3rd, your continuation of 2. Kt to K 5th is met by Kt to K B 7th, and no mate follows.

REV. A. D. MEARES (Baltimore).—We are afraid all our efforts to keep you in the straight path of the solver go, instead, the way of most good intentions. If you will kindly study No. 3954 again, you will see P to B 7th (ch) is an impossible move.

C. H. WATSON (Masham).—You are quite right; the disastrous move in No. 3955 should have been printed P to Q Kt 3rd. Perhaps other correspondents will take notice of this correction.

C. R. CRICKSHANK (Port of Manchester).—We are afraid your appeal to Caesar must go against you. The move you claim to make is flagrantly illegal.

T. D. WALKER (Morecambe).—Your proposed solution of No. 3955 we are unable to follow. White cannot play 1. R to K B 3rd; and how are White's successive moves of 2. Kt to K Kt 6th and 3. Q to K Kt 6th possible?

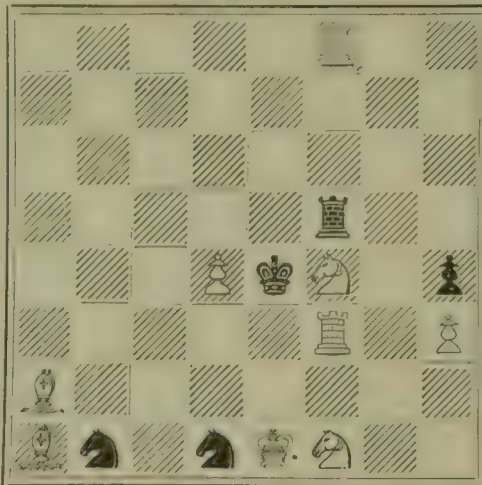
CORRECT SOLUTION OF PROBLEM NO. 3951 received from Col. Holden (Hobart, Tasmania); of No. 3953 from S. A. Hawarden (Benoni, South Africa); of No. 3954 from Horace E. McFarland (St. Louis, Mo.); of No. 3955 from Rev. W. Scott (Elgin), J. P. Smith (Cricklewood), Julio Mond (Seville), Centro Mercantil (Seville), H. W. Satow (Bangor), J. C. Kruse (Ravenscourt Park), C. B. S. (Canterbury), and G. Stillingfleet Johnson (Cobham); and of No. 3956 from R. B. N. (Tewkesbury), T. K. Wigan (Woking), G. W. Lord (Hampstead), J. C. Stackhouse (Torquay), H. W. Satow (Bangor), J. P. Smith (Cricklewood), C. H. Watson (Masham), C. B. S. (Canterbury), L. W. Cafferata (Farnham), R. B. Pearce (Happisburgh), Rev. W. Scott (Elgin), J. Hunter (Leicester), T. D. Walker (Morecambe), W. C. D. Smith (Northampton), and G. Stillingfleet Johnson (Cobham).

SOLUTION OF PROBLEM NO. 3955.—BY O. H. LABONE.  
(Subject to the correction mentioned in our last issue.)

WHITE.  
1. Q to R 5th  
2. Kt to K 5th (ch)  
3. Q mates accordingly.

BLACK.  
K takes R  
K moves

PROBLEM NO. 3957.—BY E. G. B. BARLOW.  
BLACK.



WHITE.  
White to play, and mate in two moves.

## CHESS IN GERMANY.

Game played at Baden Baden in the International Masters' Tournament between Messrs. A. ALECHIN and F. MARSHALL.

(Queen's Pawn Gambit Declined.)

WHITE (Mr. A.) BLACK (Mr. M.)  
1. P to Q 4th P to Q 4th  
2. P to Q B 4th Kt to K B 3rd  
3. P takes P Kt takes P  
4. P to K 4th Kt to K B 3rd  
5. B to Q 3rd P to K 4th

The opening is on quite different lines from the usual Q P development, and Black is evidently seeking more freedom than can be obtained in the ordinary way. Perhaps, too, White has been guarding against some outburst of a prepared novelty on the part of his enterprising opponent.

6. P takes P Kt to Kt 5th  
7. Kt to K B 3rd Kt to Q B 3rd  
8. B to K Kt 5th B to K 2nd  
9. B takes B Q takes B  
10. Kt to B 3rd Kt (B 3rd) takes P

11. Kt takes Kt Q takes Kt  
Black's play is characteristically bold, but here Kt takes Kt was undoubtedly the better move. It must be noted, however, with what consummate skill White adapts himself to the situation.

12. P to K R 3rd Kt to B 3rd  
13. Q to Q 2nd B to Q 2nd  
14. Q to K 3rd

Powerful in various ways, and not least in preventing Black from Castling Q R.

15. Castles Q R B to B 3rd  
16. P to B 4th Castles K R  
Q to K 3rd

Q to K 2nd was better, as the Q is still left the object of attack.

17. P to K 5th K R to K sq  
18. K R to K sq Q R to Q sq  
19. P to B 5th Q to K 2nd  
20. Q to Kt 5th

WHITE (Mr. A.) BLACK (Mr. M.)  
The feature of this game is the crushing effect of apparently simple moves by White. Consider, for instance, the work done by his Pawns, and compare them with the inertia of those of Black.

20. Kt to Q 4th  
21. P to B 6th Q to B sq  
22. B to B 4th Kt takes Kt  
23. R takes R R takes R  
24. P takes P Kt takes P (ch)  
25. K to Kt sq

If B takes Kt, the way is opened for a strong attack by Q to B 4th (ch), but White is as cool in defence as he is strong in attack.

25. Q to K sq  
26. P to K 6th B to K 5th (ch)  
27. K to R sq

Black's ingenuity exhausts itself against the bland stolidity of White, which accepts no gifts from the Greeks. K takes Kt leads to mate, and R takes B probably to a draw by perpetual check.

27. P to B 4th  
28. P to K 7th B to Q 4th (dis ch)

29. Q to B 6th Q to B 2nd  
30. P to K 8th Resigns (queens and checks)

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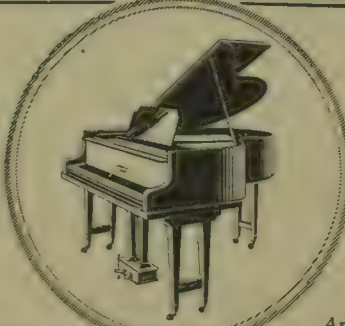
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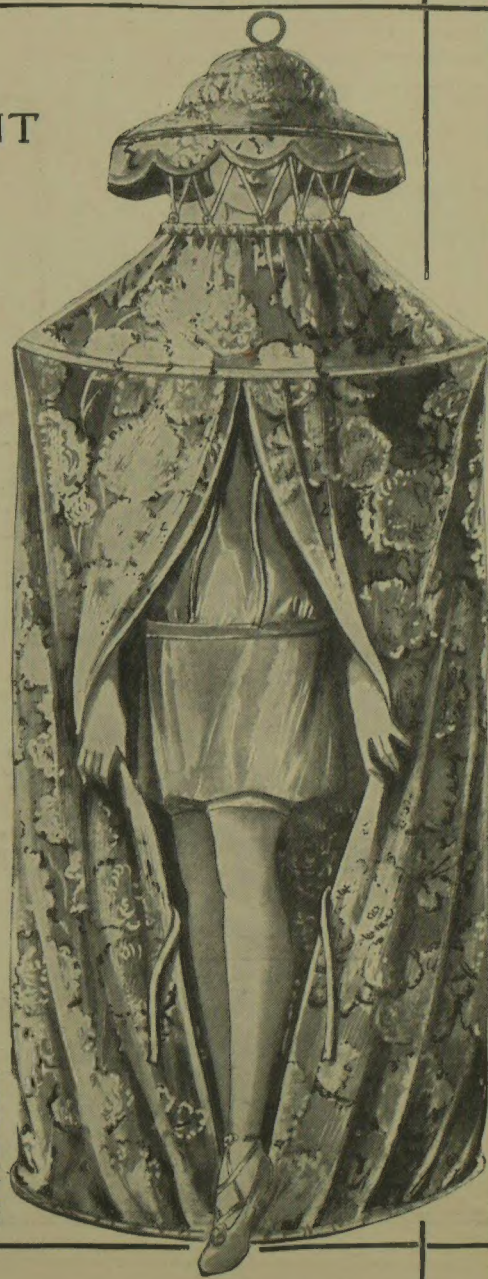
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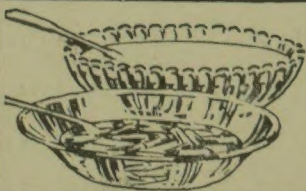
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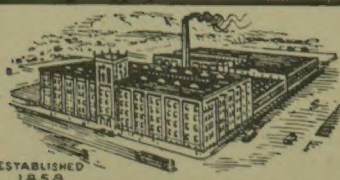


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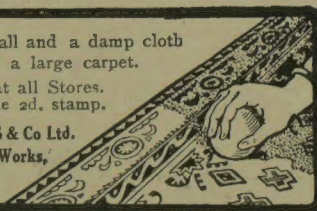
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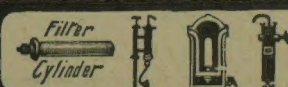
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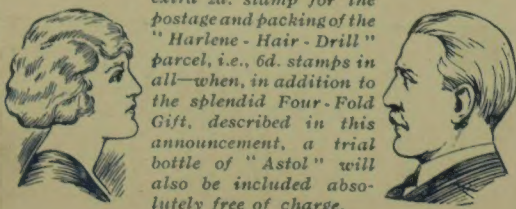
and it will add a new glory to any head of hair.

#### WHAT IS "HARLENE"?

What is this wonderful "Harlene-Hair-Drill," many may naturally ask, and how does it accomplish such magnificent results? To such questions Mr. Edwards has a very simple and effective reply.

#### IMPORTANT TO THE GREY-HAIRED!

If your hair is Grey, Faded, or quickly losing its colour, you should try at once the wonderful new Liquid compound "Astol," a remarkable discovery which gives back to grey hair new life and colour in a quick and natural manner. You can try "Astol" free of charge by enclosing an extra 2d. stamp for the postage and packing of the "Harlene - Hair - Drill" parcel, i.e., 6d. stamps in all—when, in addition to the splendid Four-Fold Gift, described in this announcement, a trial bottle of "Astol" will also be included absolutely free of charge.



1. "Harlene" itself is neither an oil, a pomade, or a magical elixir, but a true hair food and tonic. It goes to the very roots of the hair, and arouses dormant and deteriorating cells into healthy action once more, so that, quite naturally, it stimulates both the growth and quality of your hair.

2. Its efficacy is further increased by the "Harlene-Hair-Drill," which is really a special



The Free "Hair-Drill" package brings new hope.

Men find it wonderfully refreshing and invigorating.



If people who have never tried "Harlene-Hair-Drill" knew the enormous difference it makes, this fine morning toilet exercise would be an even greater national practice. You can try it FREE.

massage for the scalp, freeing it from growth-preventing impurities and literally "drilling" each individual hair into perfect health and fitness.

3. The dual action of "Harlene" and "Harlene-Hair-Drill" results in greater nutrition of the hair shaft and root, because the "drill" promotes a more vigorous arterial circulation and a better distribution of the elements necessary for the nourishment of the hair

#### WHAT EACH FREE "HARLENE" OUTFIT CONTAINS.

Each Free "Harlene" Outfit contains:

1.—"HARLENE - FOR - THE - HAIR," acknowledged and used throughout the world as the most stimulating and beautifying tonic food for the hair. Used daily, it not only feeds the growth of the hair, but "insulates" it against every enemy of the hair, such as greasiness, dryness, splitting, breaking, and falling-out—as it "drills" every hair into a shaft of symmetrical beauty and lustrous with the radiance of health.

2.—A PACKET OF THE "CREMEX" SHAMPOO POWDER, which has the largest sale in the world, because of the extraordinary way in which it frees the hair and the scalp from all scurf, stale and more or less unpleasantly odorous grease, clamminess, dull and lustreless appearance, transforming every hair into a tendril of exquisite daintiness and cleanliness.

3.—A BOTTLE OF "UZON" BRILLIANTINE, which enhances the well-groomed appearance of the hair, whilst supplying a corrective to the "too dry" condition created by indoor life in artificially heated and lighted rooms. "Uzon" gives a final touch of polish and brilliancy.

4.—THE BOOK OF THE "HARLENE - HAIR - DRILL" INSTRUCTIONS, which reveals the secrets of this 2-minutes-a-day method of (1) Cultivating and (2) Preserving a glorious head of hair.

Write for one TO-DAY, enclosing Name and Address on plain paper with attached Coupon and Fourpence in stamps to cover postage.

After a Free Trial you will be able to obtain further supplies of "Harlene" at 1s. 1½d., 2s. 9d., and 4s. 9d. per bottle; "Uzon" Brilliantine at 1s. 1½d. and 2s. 9d. per bottle; "Cremex" Shampoo Powders 1s. 6d. per box of seven Shampoos (single packets 3d. each); and "Astol" for Grey Hair at 3s. and 5s. per bottle, from Chemists and Stores all over the world.

#### "HAIR-DRILL" GUARANTEE.

If you are dissatisfied with the results obtained from any "Hair-Drill" preparation, the full price paid will be refunded on application within one month of purchase.

#### "HARLENE" FREE GIFT FORM.

Detach and Post to EDWARDS' HARLENE, Ltd., 20, 22, 24, 26, Lamb's Conduit St., London, W.C.1.

Dear Sirs,—Please send me your free "Harlene" Four-Fold Hair-Growing Outfit, as announced. I enclose 4d. in stamps for postage and packing to my address.

I. L. News, 6/25

#### NOTE TO READER.

Write your FULL name and address clearly on a plain piece of paper, pin this coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

N.B.—If your hair is GREY enclose extra 2d. stamp—6d. in all—and a FREE bottle of "Astol" Hair Colour Restorer will also be sent you.

